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AUGUST 1959

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Among a wealth of valuable features can be quoted facilities for every possible arrangement of amplifier sections and speakers; correction for playing mono records with stereo P.U. and magnetic P.U. sensitivity of 3mV per 10 watts output. On tape, stereo heads can be fed in directly and many other advantages for tape users are offered. High-impedance stages for crystal P.U. avoids record wear. D.C. heating on valves in first stages. Variable filters. Power output 12 watts per section, 1dB from 30 to 10,000 c/s with greatly extended frequency response. Outputs adjustable for 4, 8 or 15 ohms. A.C. mains 100/125 or 200/250 volts. £37.10.0

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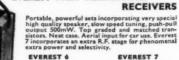
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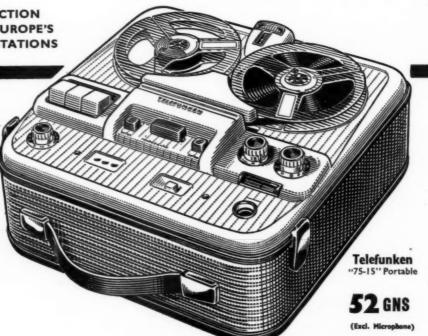
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And look at this specification!

Two tape speeds with frequency range: 60-16,000 c.p.s. at 31 i.p.s. 60-9,000 c.p.s. at 17 i.p.s.

Connections for synchronised control of automatic slide projectors. All miniature film sound couplers can be used. Fully automatic press-button controls guarantee simple operation. Twin track to International Standards, Telefunken Recording Heads with dead straight extremely fine gap.

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The excellent quality of reproduction well justifies the use of a separate loudspeaker from the extension sockets provided.

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HFT 108 Tuner (Chassis) 22 Gns tax paid HFT 108M Tuner (Cabinet) 24 Gns tax paid

HF 10 Amplifier (Chassis) 22 Gms HF 10M Amplifier (Cabinet) 23 Gms

* Both units are available in matching expanded metal cases or in chassis form.

Embodying the very latest VHF techniques, the Pye Mozart FM Tuner has been developed to match the fine lines and the outstanding performance of the brilliant Pye Mozart Amplifier. Together they form a combination which will satisfy the most exacting listener, providing the basis of a craftsman-built 10-watt high fidelity system at very reasonable cost.

Mozart FM Tuner: Incorporates a push-button on-off control and a builtin power pack. Good reception up to 30 miles (indoor aerial) and 80 miles
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c.p.s. Sensitivity: 14 uV for 40 db quieting, 8 uV for 20 db quieting.
Output is more than adequate for any type of amplifier.

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Mozart Lewboy (right): The illustration shows the HF10 Mozart Amplifier housed in a specially designed cabinet allowing armchair control.

Mozart Lowboy 32 Gns
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Mozart

10-WATT HIGH FIDELITY SYSTEM

* HIGH FIDELITY is a specialist business

Today, the design and manufacture of high fidelity equipment is a specialist business calling for knowledge and techniques of the highest order. The Pye system featured above was produced in our High Fidelity Division—an organisation devoted solely to the production of equipment of this type. It is recognised to be one of the finest available systems in its power rating. The outstanding performance of each unit is the result of good design, meticulous attention to detail and hand-finishing by experts. Each is a product of 'the creative mind of the scientist... in the hands of the craftsman.'



PYE HIGH FIDELITY SYSTEMS



The most brilliant disc or tape recording is wasted unless it can be brilliantly reproduced. The thousands of Hi-Fi enthusiasts who visited the 1958 Radio Show were most impressed by the results achieved with the new BTH equipment. Designed by Mr. James Moir, M.I.E.E., the control unit and amplifier give entirely new standards of stereophonic or single-channel reproduction. Behind this achievement is 30 years' BTH experience in building the highest quality sound reproduction equipment for cinemas and public buildings. At the Festival of Britain in 1951, it was BTH who first introduced the public to stereophonic sound.

THESE FEATURES ARE UNIQUE

Infinitely-variable cut-off constant-slope filter provides the best adjustment for individual records or radio programmes. High sensitivity inputs available for direct connection to tape head or pick-up without the need for additional preamplifiers. Separate low sensitivity inputs for disc or tape amplifiers. Separate low sensitivity inputs for disc or tape also provided. Printed circuits ensure reliability and neglig-ible background noise. Output is 20 watts with very low harmonic and intermodulation distortion at full power. Built-in compensation for disc and tape recording charac-teristics is automatically selected by the input switch. The amplifier covers the entire audio frequency range and has separate bass and treble controls.



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3″	_	_	150		5	6	225		8	6	300		14	0
4"	_	_	300		10	6	450		14	6	_		_	
5"	_	_	600	1	0	0	850	1	8	0	1200	2	5	C
5#"	-	-	850	1	7	6	1200	1	15	0	-		_	
7"	1200	2 10 0	1200	1	15	0	1800	2	10	0	2400	4	0	0
81"		_	1750	2	10	0	2400	3	10	0	_		_	



Full lists of tape, prices, accessories, etc., on application.

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The Mk. 5 deck is the outcome of almost 10 years' exhaustive research and manufacturing experience. Its remarkable features include four operating speeds, four heads can be fitted and 8½ in. professional spools accommodated. For ease of operation only two switches (interlocked for safety) are employed. These control record, playback, wind and rewind and have extended shafts for fitting extra wafers if necessary. This feature makes the deck quickly adaptable for use with a variety of Hi-Fi equipment. Speed stability is ensured by a large statically and dynamically balanced flywheel. Brakes are mechanically operated. Safety device to prevent accidental erasure is incorporated. Instant stop without spillage, fast rewind in either direction (45 sec. for 1,200 ft.) and azimuth adjustment are among its well-proved features.

For stereo, conversion can be carried out at little extra cost.

Tape Deck, with provision for extra heads 28 gns. Complete record/playback amplifier with power unit . . . £24 Stereo/rec. playback (including mounting rack) £93 61 0

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> 'You're right, SIr Montague! LPRL customers just love the service we give them!'



Lady Virginia: You mean the Record Library ?

Sir Montague: Yes. All of good music, and L/Ps, you know. I am rather proud that we have over 4,000 such

records in the library, and they have all been "vetted". Lady Virginia: That's a funny word to use about records!

Sir Montague: Well, by "vetted" I mean the professional critics have given all the records available on loan a good review.

Lady Virginia: There must be a catch in this somewhere. How much does it cost to become a member?

Sir Montague: That depends upon the type of subscription. The ordinary subscription works out about I/- per record per week. But take a copy of the LPRL Classical Catalogue and Handbook. In it you will find all details regarding library membership, in addition to a mine of information on the Hi-Fi and recording techniques. Oh, and of course, all the 4,000 records available to members are listed, (which means, of course, that it's a short list of all the best recordings!).

Lady Virginia: The L/P Classical Catalogue. H'm, I see it's right bang up to date with the 1959 Supplement. It seems jolly good value for 5/6 including postage.* Everybody interested in records and Hi-Fi reproduction ought to have a copy of this. And it includes Stereo as well as Mono versions. Are these in the Library already?

Sir Montague: Yes, all the available disc stereo issues by the major companies are included in the Library and we have widened the scope of our Stereo Library to include, besides all the Classical issues, records of light music (Mantovani, Frank Chacksfield, Melachrino, Edmundo Ros, etc.). You can join the Library to borrow stereo records only. But enough of me. What about you? I believe you have quite a reputation, haven't you?

Lady Virginia: Please, Sir Montague! I see I must introduce myself properly. I am Lady Virginia Factory-Fresh. I and all my friends are absolutely perfect, without blemish and quite free from static (the Parastat process, you know).

Sir Montague: My apologies, dear lady. What I meant was that you had a reputation for pleasing the discriminating record lover. Lady Virginia: Well, yes. You see, I represent the LPRL Factory-Fresh Sales Service. Music lovers who wish to buy new records for their own permanent collections can obtain them through our service and be assured that they are ordered direct from the record manufacturers to their own special order.

Sir Montague: You mean records are obtained from the manufacturers especially for each customer? It must be rather an expensive way to buy records.

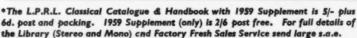
Lady Virginia: On the contrary, it is the sensible way to purchase expensive L/Ps. They cost no more than buying the same records over a shop counter, and the customer is sure that he is getting brand new discs, which have never been played, even for a short demonstration by the shop assistant. All records available in this country can be

purchased under this Service, apart from the H.M.V. label. And normally are posted within 24 hours.

Sir Montague: Well, we certainly can be proud of our service, Lady Virginia. Shall we dance?

"Don't forget me! I'm Stereo Susan, the latest addition to the LPRL Family, and all my records can be purchased Factory Fresh or borrowed through the Library".







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Hagen and Hunding (and Hammerstein) come to life in the sitting room with ACOStereo equipment. ACOStereo Type 71 cartridge, for instance, fits many popular arms and plays a key part in converting conventional players into stereo. ACOStereo Type 73 is an outstandingly successful universal cartridge for stereo, LP and standard records, extensively used in many leading instruments.



See you at the Radio Show. Stand 304 Audio Hall



59

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Stereophonic sound is bringing a new dimension to recorded music: in future, the Hi-Fi enthusiast must decide whether his listening will be monophonic or stereo.

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H.F.816 Unit				•				£6.10.6
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H.F.610 Unit			•			£2.9.0	or	£2.11.0



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One of our range of ready-to-assemble contemporary cabinets in satin-finished striped sapele. Designed to take any make of tape-deck or record player, amplifier, pre-amplifier control unit, and radio tuner. Size 33" x 19" x 19½".

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Demonstrations at our London Office (109 Kingsway, W.C.2) every Saturday from 9 a.m. to 12 noon.

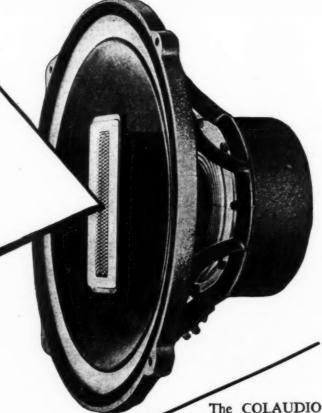
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The "Point One Stereo" pre-amplifier is designed so that it can be used with any Leak monaural power amplifier or a combination of any two Leak monaural power amplifiers additionally to its more normal use with the "Stereo 20" or "Stereo 50".

"The 'Point One Stereo' pre-amplifier is probably the most comprehensive unit in existence covering every requirement for stereo tape, disc and radio plus monaural amplification for any form of input signal. ... it is difficult to think of any additional requirement that one would ever wish. The equipment performs with the high performance always associated with the tradition of Leak equipment. It is a fine example of design and construction, and the pre-amplifier can be used with any other Leak main amplifiers. How the pre-amplifier can be sold for as little as £21 can be answered only by Harold Leak ...

Summing up, therefore, one can highly recommend the Leak stereo system for use with any current monaural or stereo input whether it be from pickup, tape, radio or microphone."

> Extract from Test Report by J. C. G. Gilbert reprinted from the Music Trades Review, February, 1959. The full two-page Test Report and an illustrated brochure on the amplifiers will be sent you on request.



£21.0.0 . . . a price made possible only by world-wide sales



STEREO 20 amplifier 29 GNS



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Trough-Line F.M. Tuner (self-powered) £25.0.0 plus £8.15.0 Tax



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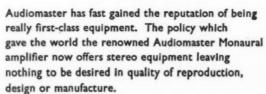
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THE GRAMOPHONE

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Subscription Office 49 Ebrington Road, Kenton, Harrow, Middlesex

Telephone: WORDSWORTH 2010

Trade Office 70 Charlotte Street, London, W.I. Telephone: LANGHAM 1921/2

'The Gramophone" and the Printing Dispute

We should like to apologise to our readers, our advertisers and our distributors for the delayed publication of the July and August issues. By now all copies of the July issue should have reached their destination, only to be hotly pursued by this August issue, unfortunately much reduced in size and temporarily omitting John Warrack's quarterly article and Lilian Duff's review of Continental records.

However, it is anticipated that September will bring one of our largest issues: it will open with an Editorial from Sir Compton Mackenzie, writing for the first time on stereo records, and in addition to the other regular features there will be a special supplement giving details of all stereo records, both popular and classical, issued to date. The publication of this issue is likely to be somewhat delayed, but by

October we hope to resume our normal publication dates.

Record Catalogues

We were fortunate in completing the dispatch of the June edition of the Classical LP Catalogue just before the strike started, and every endeavour will be made to publish the September edition at the usual time, i.e. mid-September.

Unfortunately, it was impossible to publish the July edition of the Popular Record Catalogue, but this will now appear towards the end of September. It will be dated September, as opposed to July, and will contain details of records issued up to the beginning of August. The October edition of this catalogue will be re-dated November and appearing in mid-November will be correspondingly up to date. Normal quarterly publication will be resumed with the January, 1960, edition.

Wagnerian soprano, even if she sounds a little tired and edgy on this record.

What Callas is to singers, György Cziffra is beginning to impress me as among pianists. In his two-disc Angel set of the Liszt Transcendental Etudes he has some brilliant moments, but basically his technique is uncontrolled. He does not seem to be able to build to a crescendo without accelerating his tempo at the same time; often he goes in for the effect rather than the substance, and his tone is not capable of much modulation. I find his playing always superficial: he seems, to me, far too anxious to impress instead of letting one take his technique for granted. (My apologies to Callas, who at least has more musicianship in her little finger than nearly all of the sopranos in the world rolled together.)

Piano playing of a much more palatable sort is contributed by Alfred Brendel, who on a Vox disc of the Liszt Paganini Etudes, three Petrarch Sonnets and other material, is sound, expert and reliable. So is Emil Gilels in his Angel disc of the first two Beethoven concertos, with André Vandernoot and the Paris Conservatory Orchestra. So is Rudolf Firkusny, in a tastefully played Capitol disc of Brahms piano music (from Op. 76 on). So is Peter Katin, in his London disc of the Rachmaninov First Piano Concerto and Tchaikovsky's Concert Fantasy (Op. 56), with Boult and the L.P.O. Katin is unfortunate in having to compete with Sviatoslav Richter's incredible performance of the Rachmaninov, one of the greatest concerto discs ever made.

The only opera that came this way last month was a disc of Samson et Dalila excerpts (Victor), in which Mario Del Monaco shouts his way through, and in which a tired-sounding Rise Stevens does little to vitalise the role of Dalila. Several other Metropolitan Opera singers are in the cast, and Fausto Cleva leads the Metropolitan Opera Chorus and Orchestra. The only chamber-music disc came from Columbia. It contained Fauré's Piano Quartet in C minor (Op. 15) and Martinu's Piano Quartet (1942). Alexander Schneider, Milton Katims, Frank Miller and Mieczyslaw Horszowski are the musicians involved. They present solid rather than ebullient performances. The Martinu work is typical, composed along traditional lines, somewhat lacking in melodic personality, always teetering on the edge of a personal utterance but never quite making it.

LETTER FROM AMERICA By HAROLD C. SCHONBERG

NOTHING particularly exciting has recently enlivened the current recording scene. There are always with us new versions of standard Brahms, Beethoven, Tchaikovsky and Mozart works, but it is hard to work up much enthusiasm for the twenty-fifth recording of a Beethoven symphony or the tenth of the Mozart Linz, even when done by a Bruno Walter. (Walter has coupled that Linz performance with Mozart's adorable Symphony in A, K.201; but there are almost ten versions of that, too, and several of them are very fine.) Records keep coming out in extraordinary numbers. The few large companies that were a little late getting on the stereo bandwagon are working overtime bringing out stereo reissues of old (up to three years back) LP discs.

The smaller companies still manage to fill the gap. Westminster has come out with several discs of early music, and at least one of them is of unusual interest. It is devoted to Pachelbel's Seven Chorale Partitas, played by Robert Owen on an Aeolian-Skinner organ in a church in Bronxville, N.Y. The instrument has a lovely, intimate sound, and the music is inventive, often dramatic and full of a type of chromatic tension not normally associated with the

period. A disc of music by Vivaldi (Concerto for Piccolo, Strings and Continuo) and Biscogli (Concerto for Oboe, Trumpet and Bassoon), played by the Jean-Marie Leclair Ensemble under Jean-François Paillard, is of a more conventional nature, even granting the unusual instrumental combinations. Biscogli, whose first name is not even known, composed his concerto around 1750; it is Handelian and very virtuosic.

A new Callas disc (Angel) is sure to attract attention. It is named Callas Portrays Verdi Heroines and is devoted to Macbeth (one complete side), Nabucco, Ernani and Don Carlo. One wonders what kind of a reception the singing would get if the magic name of Callas were not attached to it. Her technique is insecure, and the singing is full of strident tones, a bad wobble and some sheer ugliness of sound. It's all very well to point out her intelligence and temperament, but can this be considered an excuse for such unpleasant work? A much finer singer, Birgit Nilsson, is heard on another Angel disc, singing excerpts from Walkure and Der Fliegende Hollander (Hans Hotter is the assisting singer), and she is probably the greatest living active

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D.G.G. MUSICA NOVA

MUSICA NOVA

- BIALAS. Red Indian Cantata (1950). Herbert Brauer (baritone), Berlin Radio Chamber Choir, members of the Berlin Radio Symphony Orchestra conducted by Gustav Koenig.
- NZMER. Flute Concerto (1954). Gustav Scheck (flute), Berlin Philharmonic Orchestra con-ducted by Gustav Koenig, D.G.G. Mono LPM18404 (12 in., 30s. plus 9s. 9d. P.T.).
- FORTNER. (a) The Creation (1955). (b) Movements for Piano and Orchestra (1954). Dietrich Fischer-Dieskau (bartone, a), Carl Seemann (piano, b). Both with Hamburg Radio Symphony Orch-estra conducted by Hans Schmidt-Isserstedt. D.G.G. Mono LPM18405 (12 in., 30s. plus 9s. 9d. P.T.).
- HENZE. Fire Nespolitan Songs (1956). Dietrich Fischer-Dieskau (baritone), with members of the Berlin Philharmonic Orchestra conducted by Richard Kraus.
- KLEBE. Roman Elegies (1952). Bernhard Minetti (speaker), Carl Seemann (piano), Edith Picht-Axenfeld (harpsichord), Franz Oriner (double-bass) conducted by Rudolf Albert. D.G.G. Mono LPM18406 (12 in., 30s. plus 9s. 9d. P.T.).
- HOELLER. Symphonic Fanlasia, Op. 20 (1934). Sweelinch Variations, Op. 56 (1951). Bavarian Radio Symphony Orchestra conducted by Eugen Jochum. D.G.C. Mono LPM18407 (12 in., 30s. plus 9s. 9d. P.T.).
- ORFF. The Bernauer Woman (1947). Kaethe Gold (Agnes), Fred Llewehr (Albrecht), Bavarian Radio Choir (Chorus Master: Josef Kugler) and Orchestra conducted by Ferdinand Leitner. D.G.G. Mono LPM18408 (12 in., 30s. plus 9s. 9d. P.T.).
- PING. To Desim (1956). Agnes Glebel (soprano), Horst Guenter (baritone), Choir of the Dresden School of Church Music, Dresden Philharmonic Orchestra conducted by Martin Flaemig. D.G.G. Mono LPM18409 (12 in., 30s. plus 9s. 9d. P.T.). PEPPING.

The above six records are available in Presentation Box with scores and illustrated booklet, price £17 is. 6d. plus £2 l8s. 6d. P.T. complete. The records are also obtainable

- DAVID, JOHANN. Violin Concerto, Op. 45. Lukas David (violin), Munich Philharmonic Orchestra conducted by Thomas Christian David. D.G.G. Mono LP16403 (10 lin., 22s. 3d. plus 7s. 3d. P.T.).
- HESSENBERG. Trio for violin, viola and 'cello, Op. 48.
- JARNACH. Music zum Gedaeckinis der Einsamen. Hamann Quartet. D.G.G. Mono LPM18403 (12 in., 30e. plus 9s. 9d. P.T.).

ELECTRONIC MUSIC

- EIMERT. Introduction: Etude on sound mixtures; Five compositions; Chimes. D.G.G. Mono LP16182 (10 in., 22s. 3d. plus 7s. 3d. P.T.).
- KRENEK. Whitsun Oratorio for Voices and Electronic Sounds—Ist section. Kaethe Moeller-Siepermann (soprano), Martin Haeusler (tenor), Ernst Krenek (speaker). KOENIG. Sound Figures. D.G.G. Mono LP16134 (10 in., 22s. 3d. plus 7s. 3d. P.T.).
- STOCKHAUSEN. Study No. 1; Study No. 2: Song of the Adolescents. D.G.G. Mono LP16133 (10 in., 22s. 3d. plus 7s. 3d. P.T.).

I am writing this before going off to a concert consisting of new works by Hindemith, Seiber-and-Dankworth, Stravinsky and (not quite so new) Liebermann. Concerts like this are the exception these Symphonies by Beethoven and days. Tchaikovsky, which most people know already, can be heard most days of the week; but music by Fricker, Boulez, Klebe, Nono, etc., which very few of us know (perhaps even their names will be unknown to many readers), are almost never to be heard in concerts-and so you never have the chance to find out whether you would like to hear their pieces again. This reduces the "I like what I know" philosophy of listening to the absurdity of "I've never tasted smoked salmon, it must be horrible".

Three cheers, then, for Deutsche Grammophon who, with the German Music Council, have produced two volumes of records devoted to the music of fifteen living German composers, and a further three ten-inch discs concerned with electronic music by four other composers. This is the sort of thing that the British Council, and many similar organizations abroad, would do if only they had more money. O irony! It is only Germany that can afford to show the world how her music sounds, and show us all in a manner that enables us to play it again and again until we have really grasped what is going on, whether serial rhythm and sinus tone are only gimmicks or whether they make music.

And then three more cheers for the stiff, durable box, nicely bound in grey, which houses the six records of the second volume, and for a fat glossy booklet containing essays on each composer and each work represented, as well as a comprehensive essay on German contemporary music, catalogues of each composer's works, enormous photographs of their faces and full details of the first volume. The essays are all printed in English, French and German: the English translations are sometimes hard to understand-"homophone" for "homophony", and "Jarnach's string quartet . . . is of a quasi con-centratedly introverted nature", and (from , and (from one of the electronic discs), "Is, however, not alone the rhythm but already the most elementary acoustic element defined as a time factor by the frequency of vibrations, it then prepares principally, the understanding of how the correspondence of the whole to its parts, of the large form to its most erratic particle is conceived as one of time proportions". Whew! You can puzzle that one out in time (proportionately). As for the stout box, the only trouble is that it won't fit into a 13-inch record shelf.

Put that problem behind you and just make the cheers up to three times three with another burst on behalf of the second volume which also contains scores of all the works included. This is fairly common practice in America, I believe, but in England such foresight made my eyes stand out on stalks. Two discs from the first volume remained to be issued, and they have turned up, like the three of electronic music, in time to be gathered into this ample heading. You will see from these titles that the discs are a good advertisement too for German orchestras-six of themand that some well-known soloists take part in the performances, including Fischer-Dieskau, once singing in English and once in Italian. Almost all the music is quite wonderfully performed, and recorded as well as we expect from D.G.G. I thought the flute in Genzmer's concerto sounded out of breath sometimes, and didn't care for the tone of the first violin in Jarnach's quartet; the recording of Pepping's Te Deum achieves comfort at the expense of clarity or beauty

of sound; and none of the singers, sometimes not even Fischer-Dieskau, negotiate florid passages cleanly. But, while becoming acquainted with all this music (Die Bernaue in and Krenek's Cantata were the only pieces I knew already), I found nothing in performances or recordings that actively militated against the music, and much that enhanced its immediate impact.

Musica Nova is the title of the series (Germans are rather fond of Latin titles), and it denotes all kinds of contemporary music, from Höller's Frescobaldi fantasia which is 25 years old and sounds like a mixture of Bruckner, La Mer and Mathis der Maler, to several works written in 1956, Pepping's Te Deum which is average Three Choirs fare, Henze's Neapolitan Songs which are sensuous dodecaphony, and Stockhausen's Gesang der Jünglinge which is a mixture of boy's singing voices and electrically generated tones, not at all the sort of music that most people are used to. There are some tough nuts and some dead dodos, and a lot of living music that, sooner rather than later, will be a joy to live with.

The first volume in this series contained music by Blacher (9/57), Distler (7/57), Egk (6/58), and Hartmann (7/58)—I give the months in which the records were reviewed here-as well as by the three composers listed at the foot of the heading above. I had better deal with them first (these discs, by the way, come with sleevenotes, and it will be possible to buy isolated discs from the second series so packagedwithout scores of course).

Johann Nepomuk David (charming name) modulated from Austria to Stuttgart, and is a contemporary of Hindemith and Orff. His violin concerto (published by Breitkopf and Härtel, whose English agent is Feldman) is easy to listen to, piquant and sensuous, like Bartók made easy-sometimes you may even be reminded of Walton's violin concerto. The finale is anticlimactic with a lengthy cadenza and pace without pulse, after two attractive movements. Lots of composers can and do write music in this vein, once heard quickly forgotten. Hessenberg comes from Frankfurt, and is 51; his Trio is pleasant, sometimes like machine-made Milhaud, with two attractive slow movements (you can get a miniature score from Schott, price 7s. 6d.). Jarnach was a disciple of Busoni and Schönberg; his Music in Memory of the Lonely is a strange, curiously impressive piece of sustained chromatic melody, tenuously but quite distinctly anchored to tonality. I was very struck by it (min. score, Schott: 5s. 6d.).

This brings me at last to the music in the new box. Bialas's Red Indian Cantata, for a start, which is based on extraordinary scales and modes, and makes some very exciting sounds, particularly in the quick third and fifth movements. Speaking very seriously, I don't see any profound value in this film-soundtrack approach to music; but, for sheer enjoyment, it certainly has something to offer.

Rather the same goes for Genzmer's flute concerto on the other side. This is attractive music, brilliantly set out, and 19 9

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rhythmically full of character; at rock bottom it sounds like a composer who would like to write old-fashioned music but doesn't have the face to, and so touches up prosaic ideas with dissonant part-movement and unusual scales. If you are a serious student of modern music, Genzmer's concerto is not for you (though Bialas's concerto will probably prove intriguing). If you want a modern record that will give immediate pleasure, this disc is worth trying.

The Fortner record is tougher. Fischer-Dieskau singing a negro-American poem about the Creation, and a piano concerto with moments of sonorous enchantment (shades of Verklärte Nacht in the interlude, and a lively Boogie after it) is decidedly interesting. But the vocal line of The Creation is dull and seems only vaguely connected with the orchestral com-The sonorous imagination is mentary. stronger than the power of the thought in these two works.

Henze and Klebe, the bright boys of modern German music, share the next record. I enjoy Henze's songs, beautifully delivered, much the most-there are some sensitive ideas and effects in them-but Klebe's Elegies, though very difficult to make sense of (since the voice part isn't inlaid with the involved accompaniment), seem much more positive in their contribution to music, and well worth coming to terms with. They are settings of elegiac couplets about Italy and classical culture by Goethe, and these are delivered in clear and revealing tones by the orator.

Two works by Karl Höller are perfectly academic (though the programme note tries to pretend the opposite). The fantasia is monothematic, and very sluggish in pace; both works have some touching moments. They aim to please, and don't hurt timid ears; they already sound as dated as Delius.

Die Bernauerin is a full-length play by Orff in Bavarian dialect, a most musical language. There isn't much music to be heard until near the end: first a purely rhythmic chorus of witches who are watching the trial by drowning of the heroine, Agnes Bernauer, who is accused of witchcraft-this is hair-raising, even if you don't understand the outspoken obscenities which the witches are shouting; then a chorus of apprehension and mourning, and finally of determination to march on the capitalthwarted by a deus ex machina. Orff made a reduced version of the work for recording purposes (the complete vocal score is included in the box, so you have to watch out for cuts). There is too much speech, and not enough music, but this is a common charge against Orff. In fact the music is most stimulating-I wished that the lively first scene of all had been included, and some monologues cut. If you know some of Orff's work, you know whether or not you will enjoy this selection from Die Bernauerin.

Pepping's Te Deum is in three movements, and difficult to describe. There is a lot of dramatic effect in it, but the sound remains grey and dull, because the ideas and harmonies are dull. The second and

third movements end well; the rest I shall try to forget.

And then there are these three records of electronic music from Cologne, a valuable appendix to the survey of modern styles in German music. Dr. Eimert's introduction is, alas, not in English, but it is delivered slowly and clearly. He explains about overtone-doctoring, and white noise, and modulation by beats. But what is the music like? Telling in effect all the time, revealing almost never. Often you think of a French organist drooping one day at the reed pipes. Real music seems confined to Stockhausen's song of the boys in the fiery furnace ("Nonsense", said my friend, "it's water, not fire, they're in"), to the fourth and fifth of Eimert's studies, and the probably ephemeral invention of timbres in Koenig's eclectic work. Stockhausen's mixture of boys' voices singing

the Benedicite and electronic sounds therefrom derived, is intriguing, sometimes hideous, often beautiful. I've played it often, with growing pleasure. Unlike some friends of electronic music, Stockhausen obviously thinks first and last of the total shape, and this concern redeems his duller studies.

In all these collections there are some disappointments and some tedious ten minutes, but at the end you have learned something of the variety that makes up modern music in the land of Bach and Beethoven. And who knows? When you've played each of these records a score or so times, you may change your mind about what is dull, and what gives durable pleasure. That's why these records are so loudly to be welcomed—not just for what they are, but for what they will be. W.S.M.

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ANALYTICAL NOTES

By AND FIRST REVIEWS

ROGER FISKE . TREVOR HARVEY . PHILIP HOPE-WALLACE MALCOLM MACDONALD . WILLIAM S. MANN . JEREMY NOBLE ANDREW PORTER . ALEC ROBERTSON . LIONEL SALTER . DENIS STEVENS



* indicates a stereophonic recording

ORCHESTRAL

BACH. Brandenburg Concertos Nos. 1-6, BWV1046-1051. Suite No. 3 in D major, BWV1068: Air † Musical Offering, BWV1079: Ricercar a 6:. Stuttgart Chamber Orchestra conducted by Karl Münchinger. Decca Mono LXT5512-3 (two 12 in., 57s. 6d. plus 18s. 9d. P.T.): *Stereo SXL-2125-7 (three 12 in., 86s. 3d. plus 28s. 1 d. P.T.). Item marked † available only on SXL2126, and : on SXL2127.

S.A.L. L. L. L. Mono:
S.C.O., Munchinger
S.C.O., Munchinger
Schola Cantorum Basiliensis, Wenzinger
(4/56) A.PM14011, A.P18016, A.PM14012
Ensemble, Horenstein
Philomusica, Dart
(9/58) OL50167, (5/58) OL50160, OL50159
Boston S.O., Munch
(12/58) RB16074-5
Steree:
Philomusica, Dart
(3/59) SOL60005-6

Münchinger's 1950-1 version of the Brandenburg Concertos (on several occasions recoupled) was a much respected set that suffered from an unsatisfactory recorded sound. The very remarkable progress made by Decca since those days is amply demonstrated by this new performance, which uses the same coupling scheme as previously. There are, however, slight changes in distribution of movements, and though they are not likely to influence buyers, the information may well be useful. On side 2, Concerto No. 3 in G is now on a single band, instead of being divided between two

bands, with the two disembodied chords beginning the second band. On side 3, you have all of Concerto No. 2 in F, and the first two movements only of Concerto No. 4 in G. The finale of this work is on the other side, where it is followed by Concerto No. 5 in D. This slight rearrangement has not resulted in any noticeable changes of tempo.

First, a few words regarding the sound of the new discs. In body, depth and relative dynamics they are immeasurably superior to the sound of the old set. Instead of the pinched, restricted tone we formerly knew (and used to endure willingly for the sake of Münchinger's performance) there is a splendid, full-bodied richness, in which all sections of the orchestra seem to join. There is much additional clarity, and in certain instances there appears to have been some adjustment in the placing of instruments. No. 4 in the old set had a pair of very forward flutes, which puffed rather personally into the luckless listener's ear. They have now been sent back a few paces, and this concerto, which the scholars always argue about because they can't decide whether it's a concerto grosso or a violin concerto, is now quite clearly the latter. But the flutes are still in the picture; the difference is that they don't steal the show. Incidentally, the flute tone remains, as formerly, on the thin side, but this may be considered an advantage since it suggests the sound of recorders without being quite so watery.

My ears may have been deceived by the new recording technique, but it seems that the harpsichordist has got himself a new instrument. Of course, I can't prove this, for neither the luckless player nor the maker of the instrument is credited on the label. I should have thought it only decent to mention his name in connection with the D major Concerto, No. 5, since this has a long and exacting part for solo harpsichord.

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Elsewhere, the harpsichord is quite audible, and the realisations are less pedestrian than in the former set. The slow movements of Nos. 2 and 5 in particular are very well played. One thing that may impress people when they compare the old and new versions is the very slight but definitely noticeable rise in pitch as you go from 1950 to 1959. Is this a sign that pitch, which has been rising steadily and inexorably since the middle ages, is still going up? Anyway the general effect is that the sound of the new version is much

Münchinger's interpretation has changed very little over the intervening years. He is a good, solid, academic German, and there's plenty of virtue in being just that. But unfortunately his mono version is up against Harry Newstone and the Hamburg Chamber Orchestra on Saga. The difference between the two is remarkable, to say the least. An outstanding example is the Minuet from No. 1, which Münchinger takes very broadly, at an even dynamic, and with not the slightest suspicion of phrasing. The listener receives no impression of a dance movement; up and down in regular pattern go the fiddle bows, with never a lift or a breath of fresh air. Play Newstone's version and you find out at once what a Minuet is. The bows are lifted slightly before the third beat of the bar, and the whole movement takes on an air of grace and charm that is sadly lacking in Münchinger's stolid performance. Un-fortunately the only approximation to phrasing that the Stuttgarters can muster up is to punch subsidiary beats heavily, so that a six-eight movement becomes ONEtwo-three FOUR-five six, and when I print capitals I mean it. Metrical stress is all very well, but this has only to go a shade too far and the result sounds silly. The third movement of No. 1 suffers from this now and again.

Münchinger keeps to his two chords in the new version of No. 3, but allows the harpsichord more of a free hand in festooning the chords with arpeggios. In Newstone's performance, the harpsichord has a solo that leads very nicely and convincingly into the orchestra's phrygian cadence, so that the Saga set offers you a free movement which the Decca set doesn't have. I said that there is little variation in tempi between the old and new Decca sets, but I should qualify this by mentioning the slightly faster slow movement of No. 5 and the slightly faster first movement of No. 3 in the new set. There were one or two tiny flaws in my pressing of the mono set, one near the beginning of Band 2, Side 2. I realise that admirers of Münchinger will want to hear what he does in this finely recorded pair of discs, and if they can forgive a few of the more obvious and meradicable characteristics of this group they will have little to complain about. But I advise them to hear the Saga set as well.

If the sound of the mono set is superb, as I have broadly hinted, that of the stereo set is even better. So much of the charm of these concertos lies in their varied com-

binations of instruments and changing orchestration, and all this can be faithfully witnessed in the stereo set. The usual plan when there are two or three soloists is to place them on either side of the conductor, and sometimes the answering phrases seem to pass from one side to the other as they would in a concert hall. The orchestra is spread nicely over the extent of the speakers, and even (by aural illusion) well beyond, so that there is a strong impression of width and depth. The only other stereo version is the Oiseau-Lyre set, which can be recommended only with certain reservations. At the moment I have no idea whether the Saga discs are coming out in stereo form, but if they were to do so, the Brandenburg problem would be temporarily solved as far as this reviewer is concerned. The Decca stereo set is spread over three discs (with some fill-up items you may not particularly want) and this makes them comparatively expensive. D.S.

BACH. Brandenburg Concertos Nos. 1-6, BWV1046 - 1051. Hamburg Chamber Orchestra conducted by Harry Newstone. Saga Mono XID5031-2 (two 12 in., 38s. 4d. plus 11s. 8d. P.T.).

Brandenburgs are altogether strange creatures, for they inspire such widely differing ideas and give forth, in terms of recorded sound, such vastly varying shades of sonority that listeners might well be excused for thinking different performances to be entirely different works. Even the most timorous tyro would agree that the Symphony Orchestra of Boston and the Philomusica of London are by no means the same kettle of fish. Now we have the Hamburg Chamber Orchestra and presumably it is slightly larger than the Philomusica but considerably smaller than the Boston Symphony.

Instead of going to extremes, this new Saga issue aims at the golden mean. And that very rare thing happens: an English conductor directs a foreign orchestra. This is unusual enough to whet one's appetite, and, in this reviewer's opinion, superbly successful. These performances are far and away the most musical, the most expertly played, and the best recorded I have ever listened to.

The spirit of the venture is apparent from the first notes of No. 1 in F. The horns, playing at the proper pitch, can be heard clearly through the orchestral texture, colouring the ensemble but never dominating it. Their sustained notes are clean and steady, their bravura passages gay and brilliant. Although the violino piccolo soloist has as tough a time as any, he comes through the ordeal with flying colours and remains in the listener's memory as a musicianly and accomplished player. The Minuet theme is beautifully phrased, with just the right amount of lift at the right places; no tampering with the orchestration, no wildly descanting horns. Just a courtly and graceful Minuet, played as it should be in a perfect tempo. The trio shows how naturally the players can absorb the right kind of ornaments,

without sounding forced and bedantic. In any case, the success of a performance does not depend merely on the right kind of Nach-auspuff or Akzessorisches Doppelschrei; what really matters is the spirit in which the players perform the overall work.

In the second concerto the tempi of the outside movements is brisk and brilliant, but the high trumpeter is so able and secure that this is no risk at all. Thus the music, instead of plodding along, is suddenly seized with fire and makes us realise that Bach was not, after all, a species of musical sewing-machine. His slow movement here is exquisitely played: real chamber music, with an imaginative continuo part and gifted soloists.

No. 3 gets a solid yet forward-driving performance that gives it just the right character. The strings are well up to the tricky, joint-cracking twirls that Bach loved to drop into his orchestral polyphony, and the ensemble is rock-steady besides being well-balanced from the microphone end. As a slow movement, Newstone has chosen a piece for solo harpsichord; it sounds effective and has the right kind of cadence for the two-chord ending, strings entering beneath the harpsichordist's arpeggios in a subtle but suitable manner.

As in the second concerto, the fourth uses flute tone in preference to recorders. Since the flutes are well-played, the result is pleasing and musical, once again proving my point that the spirit of the performance adds up to more than its component parts or details. The violin soloist is again to be commended; his sustained notes are suspended above the light orchestral texture while flutes weave their inimitable counterpoint around and about. In the rushing rapids this same violinist shows his dexterity without ever appearing to want to show off.

The harpsichord is to the fore in No. 5, and plays throughout with good sense of style and an excellent, clear-cut technique. Once or twice I found the tempo less stable than in former concertos, but there is little to worry about. The cadenza in the first movement is a fine show of delicacy building up to strength, and the slow movement once again calls forth the true spirit of chamber-music playing.

The sixth and last concerto, in many ways the most difficult to bring off, convinced me because of the feeling for polyphony; there is no tendency on the part of the violas to place a "bar-line" in the middle of their long notes. Everything flows as it ought to, and the syncopations make their proper effect over the steady pulse of basses and continuo. To sum up, this set has the makings of a winner for the next few years, unless something remarkable turns up in the meantime.

D.S.

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BARTOK. Music for Strings, Percussion and Celeste. Suisse Romande Orchestra conducted by Ernest Ansermet. Decca Mono LW5349 (10 in., 15s. plus 4s. 10½d. P.T.).

Chicago S.O., Kubelik (11/58) BLP1032 (12/58) GLP.O., Solti (16/57) ABL-1032 (16/57) ABL-10

This is a work for a virtuoso chamber orchestra, ideally, but perhaps the smallness of the string band is really less important in the long run than the virtuosity of the players. At any rate I quite agree with L.S. in rating the versions by the Concertgebouw under van Beinum (due for deletion on the 31st of this month) and the Berlin Radio Orchestra under Fricsay as the best available—even though I should myself be inclined to ignore D.G.G.'s very resonant acoustic and prefer Fricsay's remarkably flexible reading in the long run.

It sounds as if Ansermet is using a fairly small number of players on the present record, and certainly the balance is generally excellent; an exception is the overprominent piano in the third movement. But the clarity of the acoustic enables us to hear rather a lot of slithering about and also a certain amount of out-of-tuneness. It is impossible to tell just where the fault lies, with conductor or orchestra, or more probably with both, but much as I admire him, I don't feel that this is Ansermet's work. He fails to obtain really expressive phrasing of Bartók's beautifully convoluted melodic lines (just compare the first couple of minutes in this version with Fricsay's reading of the same passage), and in the two quick movements he simply lacks panache. As soon as the wild Hungarian dance that forms the basis of the finale is allowed to become too slow it loses all its rhythmic resilience and starts to plod.

To judge by the number of available recordings this piece has now lived down the disadvantage of its cumbersome title and become as popular as it certainly deserves to be. My recommendation for a newcomer to it would be either Fricsay's or van Beinum's version; for the purists who demand a chamber orchestra the old recording by Harold Byrns and the Los Angeles Chamber Ensemble (Capitol CTL 7094) is worth hunting for, since it has only just been deleted.

J.N.

BEETHOVEN. Violin Concerto in D major, Op. 61. Roman Totenberg (violin), Poznan Philharmonic Orchestra conducted by Stanislav Wislocki. Heliodor Mono 479006 (12 in., 20s. plus 6s. 6d. P.T.).

Since 1941 Roman Totenberg has been an American citizen; this recording must have been made during a recent brief visit to his native Poland. He is a violinist of the old school, stopping by the wayside to shape the individual phrase rather than driving on relentlessly in the modern way. His rubato is often too much for my taste though his pointing of details can be most musicianly. He is at his best in the slow movement, which is beautifully expressive, but I found

the finale rather slow and ponderous, and I did not care for his cadenza in the first movement. The orchestral playing is firm and satisfying, though it does not really match the free style of the solo violin. Woodwind, except for the bassoons, who seemed to be enjoying a microphone of their own, were much too backwardly balanced, and I thought I detected imperfect editing, for instance at the recapitulation of the first movement; and were not the cadenzas for the most part recorded on a different occasion to the music before and after them? However, the strings sound well, and balance between them and the soloist is good. An over-romantic interpretation, perhaps, but a musical one, and quite good value for money.

★DEBUSSY. La Boîte à Joujoux— Children's Ballet. Printemps— Suite Symphonique. Suisse Romande Orchestra conducted by Ernest Ansermet. Decca Stereo SXL2136 (12 in., 28s. 9d. plus 9s. 4½d. P.T.). Mono: LXT5351 (5/58).

After listening today to several sides of blown-up woodwind and deflated climaxes it was a particular pleasure to hear this record, where the orchestra is left to itself and allowed to sound like an orchestra. The stereo sound isn't specially directional (but neither is the sound of an orchestra in the concert hall), yet its quality and its spread are admirable. Since the mono version is also very good (though not quite as good), either version is highly recommended, whichever sort of set-up you have.

For none of this music is in the concert repertoire: and if it were, I cannot imagine it better done than it is here. Just the thing for the gramophone, in fact: an early and a late Debussy work, both worth getting to know. Printemps (1887) originally included a wordless choir in its score, but when it is given at all nowadays it is played, as here, in Büsser's arrangement for orchestra alone. Its easy romanticism is most enjoyable if you aren't in too sophisticated a mood.

The enjoyment of La Boîte à Joujoux does depend on a more sophisticated ear. It is the music for a children's toy ballet (1913), orchestrated by Caplet, and it's the kind of children's music more likely to be appreciated by grown-ups, if only because of the allusive inclusion of tunes from all sorts of other sources. If you can get hold of the piano score, with André Hellé's illustrations, you will enjoy it the more-London readers will find a copy in the Central Music Library. If not, I presume Decca will repeat Edward Lockspeiser's excellent sleeve note from the mono record and this gives a detailed synopsis of the ballet's action. Anyway, a much recommended issue. T.H.



DELIBES. Sylvia Ballet—complete.
London Symphony Orchestra conducted by Anatole Fistoulari. Mercury Mono MMA11036-7 (two 12 in., 57s. 6d. plus 18s. 9d. P.T.).

Sylvia was Delibes's final work for he stage, and ranks with Coppelia at the head of his output. It is scarcely surprising that there should be very many suites and selections of various sizes available on record, but odd that the first complete version should have been delayed so long. In the new set completeness extends to every note of the music save only the Pas des Esclaves, 16c, and the Variation-Valse, 16d; two numbers from the Divertissement which offer agreeable music, but of which the omission offers no interruption to the dramatic action. The story of Aminta's true love for Sylvia (running in its course as deflected by Orion, Bacchus, and Diana) is made abundantly clear. Less clear is the advantage of coupling the two discs automatically, so that the first half of Act 1 is coupled with Act 3 on MMA11036, the second half of Act 1 with Act 2 on MMA11037.

Not quite every point is given to Delibes's consistently tuneful and well-scored music by the L.S.O. There are many woodwind felicities as far as individual solo contributions are concerned, but other departments of the orchestra seem less ready to shine at maximum brilliance. The alto sax, too, must for present purposes not be accounted a woodwind, for he expounds his languorous barcarolle with a degree of unlanguour difficult to credit, and he is, balanced, when his part ceases to be a solol considerably too heavily. Languor, on the other hand, does not invade the music in unsuitable places either; Fistoulari has in general a care for its forward drive which is rewarding.

The recording is agreeable enough, though perhaps without either quite the richness or the clarity to rank with the very best; Act 3, in particular, has rather an obtrusive background. But nobody wishing to enjoy more of Delibes's music than the extended suites offer need begin to fear anything approaching serious disappointment with this most useful pair of discs.

M.M.

FALLA. The Three Cornered Hat:
The Neighbours' Dance; The Miller's
Dance; Final Dance. Pro Arte
Orchestra conducted by Charles
Mackerras. Pye Mono CEM36013
(7 in., 9s. 3d. plus 3s. P.T.).

These are brilliantly played performances of the dances. Yet when I considered whether I should cast out a little EP of them I've had for some years (Philips ABE10005) in favour of the latest, I felt unwilling to do so. And when I tried the older disc again, I felt quite sure about it. Acoustic experts would doubtless say that the new Pye has a far better sound; but my older disc has a warmer sound and that is what this music wants. The Pye is wonderfully clear—it just doesn't reflect the Spanish sun.

I think the performance, good as it is lacks something of this quality too. It

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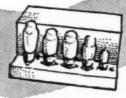
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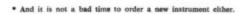
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is noticeable that the Miller's Dance comes off best, while the Dance of the Neighbours is very reserved and remote. Everybody has a good old bash in the finale, as indeed they should, and the playing is first-ratebut that "but" remains.

Overtures. Terpsichore; Rodelinda; Teseo; Arianna; Ezio; Jeptha; Il Pastor Fido; Alexander's Feast. Bamberg Symphony Orchestra conducted by Rolf Reinhardt. Vox Mono PL11300 (12 in., 30s. plus 9s. 9d. P.T.).

This is a well chosen selection of Handel's Overtures, all of them new to our LP catalogues, and all played with spirit and good tone. The harpsichord becomes audible in the lovely oboe solo Adagio in the Overture to Il Pastor Fido and may be present elsewhere, but if so it is well covered up. The woodwind playing is delightful throughout, but I could have done with a smaller body of strings and some doubledotting! However, this is a most welcome disc and I am particularly grateful to Rolf Reinhardt for including the Overture to Arianna, one that I have begged, without success, several English conductors to put into their programmes, and to record. It contains a Minuet (played on the rise of the curtain as Theseus disembarks from his galley with a band of Athenian boys and girls destined for the jaws of the Minotaur) which became enormously popular all over England and was transcribed for harpsichord, and for violin, and made into a song. Two horns are most effectively used with the strings and oboes at the repetitions of the first part of the Minuet, and its concluding phrases are full of pathos. The second and third movements of the Il Pastor Fido Overture are absolutely enchanting and the Overture to Jeptha is a grand and noble piece. The Minuet is omitted and so is the last movement of Il Pastor Fido, and the Ezio march movement. The otherwise informative sleeve note lists all these movements and should have been checked with the disc.

I wish we might now be given some of the lovely dance numbers from Ariodante and Alcina: the "Dream Music" from the latter, done by Weingartner, was one of my favourite 78 discs.

HANDEL. Organ Concerto in B flat major, Op. 7, No. 1. Suite No. 1 from "Rodrigo" (arr. Lewis and Cranmer). Eric Chadwick (organ). Oboe Concerto No. 1 in B flat major (arr. Mackerras and Rothwell). Evelyn Rothwell (oboe). Suite from "Xerxes" (arr. Hoffman). Richard Lewis (tenor). Valda Aveling (harpsichord continuo), Hallé Orchestra conducted by Sir John Barbirolli. Pve Mono CCL30149 (12 in., 28s. 9d. plus 9s. 41d. P.T.).

The combination of a great conductor and Handel properly edited is a rarity indeed, and though this record did not come up to my hopes it is nevertheless decidedly interesting and, I hope, a forerunner of more successful attempts in the

same direction. Its first trouble, a minor one, is that all the music is in the same key, B flat, and this leads to monotony if you play it all in one go. Against this is the fact that it is all very good music and much of it quite unfamiliar.

The organ concerto comes from the second set and is the only one Handel wrote with a pedal part. As far as I know, no organ in London had the pedals to cope with this music, but as the work was published posthumously it is by no means certain that it was in fact written for a London performance. The manuscript indicates a fugue for organ solo before the final Bourrée, but this is not given in any published edition and is not played on this record. The instrument used sounds solidly English, and though not unattractive it lacks the gaiety Handel's organ must have had. His concertos were mostly written for secular performance in the Covent Garden theatre, and this heavy churchy flavour is out of character. Eric Chadwick makes a good job of the solos, but the performance as a whole is a good deal spoilt by intonation problems. The organ's B flat is slightly lower than the orchestra's, and though the players struggle to flatten their notes, a long tutti finds them creeping up, and some of the organ entries sound excru-

Rodrigo was one of Handel's earliest operas; he wrote it in Italy when he was twenty-two, and not all the music survives. For some reason he began by giving the audience a half-hour concert comprising an overture, seven dance movements and a passacaglia. All these have been edited by Anthony Lewis whose own performance of them was reviewed by A.R. last March (Oiseau Lyre OL50170 mono, or SOL60001 stereo). His version, not unreasonably, starts the repeats of second halves on oboes and bassoons, whereas Handel had his strings playing all the time. The music itself is a real discovery and in a just world would soon become as popular as the Water Music. Barbirolli achieves more precision than Lewis, but I did not enjoy his performance so much. In the overture the slow section before the fugue is prodigiously slow, and one's heart sinks at the realisation that the repeat is to be observed. Worst of all, Sir John leaves out the second minuet. Hearing this on Lewis's recording has been for me the musical event of the week, a really adorable tune with delicious querky harmonies that go round and round in one's head. How could Barbirolli leave it out! If he had cut that repeat in the overture he would have had room for it. Nevertheless most of the dances are vigorously played, and the music is irresistible.

The first oboe concerto is graced with an oboe part decorated by Charles Mackerras. It is of course, perfectly true that soloists in those days extemporised a good deal, adding turns and flourishes to the printed music, and I wish I could welcome this brave attempt more wholeheartedly. Additions need to be made (and almost never are), but made reticently; surely not with the Paganini-like exuberance

shown here in the first and last movements. Indeed the finale is not really a concerto movement at all in the modern sense; Handel was so little interested in the virtuoso side that he did not bother to write an oboe part at all, leaving the oboist to double the strings. A modern soloist would take offence at such treatment, but Handel's oboist was of course just one of the band and would not have been in the least surprised to find the limelight turned off him for the finale. The wild runs and skirls in which the oboist indulges here seem to me out of period, quite apart from being excessive. The middle movements show how such additions should be made. Here the effect is delightful, and I cannot praise too highly the expertise with which Evelyn Rothwell tosses off this music, both what Handel wrote and what Mackerras has added. Unfortunately she is much too prominently balanced, perhaps in an attempt to offset the over-large body of strings that is used.

The Xerxes suite is the most successful part of this record. There are five movements, the first and last from the overture. the third an entrancing little Sinfonia from Act III, while the other two are songs very pleasantly sung by Richard Lewis. One of these, needless to say, is the so-called Largo, and it is a pleasure to hear it for ence in the right key (F major) and with the right instrumentation. I thought Barbirolli made it sound too religioso, as though it came out of Messiah; a smaller string band and lighter bowing would have helped to give it the carefree reverie it needs. In the overture he resorts to solo strings here and there as though vaguely conscious of a need for less weight.

I feel rather apologetic at finding so much to fault in this interesting record. As a move in the right direction it is to be welcomed. At least this is an attempt to play Handel with eighteenth-century additions instead of twentieth-century ones, and with a harpsichord continuo (very well played) even in the organ concerto. It certainly stimulates thought. And the music is glorious. R.F.

MARCELLO. Oboe Concerto in D minor. I Musici with Sabatino Cantore (oboe). Philips Mono ABE10086 (7 in., 11s. plus 3s. 7d. P.T.).

Variously attributed in the past to Benedetto Marcello, his elder brother Alessandro (who wrote under the unlikely name of Etero Stinfalico), Vivaldi (for no better reason than that Bach's keyboard transcription of it was among some transcriptions of Vivaldi works) and that prolific writer Anon. (by the Virtuosi di Roma), this concerto is now generally held to be by brother Alessandro. The key, too, is now considered to be not C minor, as in Bonelli's well-known and oft-recorded edition, but D minor, as in the Bach arrangement. The particular point about this neat performance is that, since the solo part would certainly have been decorated by players of the time, it sensibly adopts

the embeliishments added by Bach in his transcription. Regrettably, its appeal is lessened by bad fuzzy distortion of the soloist throughout the first movement; but the second side of the disc is free from this defect, and the vivacious finale (in which for the first time the harpsichord is sufficiently audible) is thoroughly attractive.

MOZART. Serenade No. 10 in B flat major, K. 361. Eastman Symphonic Wind Ensemble conducted by Frederick Fennell. Mercury Mono MMA11027 (12 in., 28s. 9d. plus 9s. 4 d. P.T.).

R.I.A.S. Wind Ensemble Vienna Philib. Wind Suisse, Ansermet (8/50) LXT5121 Berlin P.O., Lehmann (5/57) DGM18313

The performance is distinguished by splendid basset-horn playing: strong, warmtoned, stylish and fluent. Yet beyond this little is fully successful, nor ever can be, really, in this work when it is led by such an unsympathetic oboe-player. At the other extreme of pitch a combination of double-bassoon, pedal clarinet, and string bass appears to be used for the bass part; but the double-bassoon dominates the situation, and, as always, exhibits its characteristic gruffness only too readily. The great mass of tone in between these extremes sounds much smoother, but it is also made to sound much stronger than it should by a recording balance which is most unusually middle-conscious.

In other respects the recording is good, and the balance has certainly been the subject of much care in the Adagio, where the second oboe, struggling with the wholly inappropriate accompanying part Mozart unaccountably gives him, inevitably upsets most performances; here he does not, his problem apparently being solved by moving him to the far end of the studio. Yet this slowest movement is so slow, and so are most of the slow sections of the other movements; Frederick Fennell certainly shapes the quicker music well, but does try the listener's patience to or beyond its limits in the more tranquil moments.

It will be gathered that this new record runs no danger at all of displacing as a firm recommendation the D.G.G. version of this work made by players from the Berlin Philharmonic; for this is one of the most beautiful records of wind ensemble music ever made. It uses—most happily—a string bass for foundation. Only those listeners actively preferring a double-bassoon for the part need look any further, and they, I think, would enjoy the other Berlin performance listed above, on the Telefunken disc.

M.M.

★MOZART. Symphonies. No. 25 in G minor, K.183; No. 40 in G minor, K.550. Philharmonia Orchestra conducted by Otto Klemperer. Columbia Stereo SAX2278 (12 in., 30s. plus 9s. 9d. P.T.). Mono 33CX1457 (9/57).

It was a real pleasure to meet these fine performances again, now with the sound a bit more spacious and directional. The general quality is as good as the mono was and with music of this period there is a definite gain in more directional sound. I find that with later music, the romantic big orchestral stuff, I care very little about the directional aspect of stereo, thinking the advantage mainly one of extra spread of sound. But in the slow movement of K.550, for instance, it is a real pleasure to hear the string entries at the start coming from distinctly separated bodies of players.

The early G minor, K.183, is extremely well played, with the reservation that I think its slow movement quite a bit too fast. When I wrote about the mono record I backed this view with detailed arguments for it and I do not propose to repeat them—the curious will no doubt be able to find the appropriate back number (September, 1957) somewhere or other. But that is my only criticism of the performance of these symphonies, wonderfully done as they are.

Since more readers are likely to have strong views about K.550, perhaps I ought to add a slight warning that Klemperer's idea of the allegro molto of its opening movement is nothing like as fast as some conductors conceive it—yet as far as I am concerned, it seems to me utterly convincing as it is here played. Such great performances are indeed not to be missed. T.H.

MOZART. Symphonies. No. 32 in G major, K.318; No. 38 in D major, K.504, "Prague". London Symphony Orchestra conducted by Peter Maag. Decca Mono LXT5518: ★Stereo SXL2135 (12 in., 28s. 9d. plus 9s. 4¼d. P.T.).

This is a highly sensitive performance of the *Prague*. The conductor has edited it in the right way: that is to say, he has added dynamic markings, shaded off this and filled out the tone of that, so as to bring out the underlying colour and mood of each passage as he himself sees it. It is, in fact, a performance of character. The L.S.O. carries out his intentions with both virtuosity and most beautiful playing and the result is certainly a record of distinction.

The other symphony, No. 32, is the short one—more of a symphonic overture than a real symphony. Here and there in the first allegro and again in the reprise at the end I thought the playing too heavily accented and some effects overdone—at the start of the final section, for instance, the piane chords in the middle of the prevailing forte are so soft as scarcely to sound at all: but the middle ordante (the outstanding music of the work) is most beautifully played.

Readers who are used to two full-sized Mozart symphonies on a disc may suspect that here is short measure: but Maag not only makes the first movement repeat in the Prague but also repeats the first half of its slow movement. In view of this I think he should have gone on to repeat both halves of the very short finale (only the first is repeated), to turn it into a movement of balancing length. This finale is taken at a presto indeed but the L.S.O.'s skill in bringing it off is so great that we could have enjoyed a bit more of it.

I tried parts of these records mono, parts stereo, often hearing a repeated section in the alternative version. Had I only head the mono I am sure I should have thoug to it good—as, indeed, it is: but comparing the two I found it a little coarse alongside the clear and admirable stereo. The stereo shows no remarkable directional qualities but just sounds spacious and of excellent quality.

MOZART. Symphonies. No. 39 in E. flat major, K.543; No. 41 in C major, K.551, "Jupiter". London Symphony Orchestra conducted by Hans Schmidt-Isserstedt. Mercury Mono MMA11041 (12 in., 28s. 9d. plus 9s. 44d. P.T.).

Coupled as above: N.Y. P.O., Walter Hearing these Mozart symphonies just after others conducted by Maag with the same orchestra (reviewed above) provided an interesting contrast in interpretative approach. Maag, as I implied, puts a good deal of personal feeling into his Mozart: this is the underlying mood of one passage, he suggests, that of another. Schmidt-Isserstedt favours an altogether more impersonal approach, very seldom making us feel that this is his own view of Mozart: this is, to the best of his ability, what Mozart wrote, left as it is and presented to us with great care and devotion. Personally I enjoy both of these Mozartians and I think I liked Schmidt-Isserstedt the more for having just previously listened to Maag. If you have stronger views (or, not to mince matters, more limited ones) you will gather which conductor will give you the greater pleasure.

There is no reason to compare these two records of entirely different symphonies, except that, hearing one after the other, I was the more impressed by the superiority of Decca's sound. This Mercury disc is certainly agreeable enough to listen to but the tutti sound is a little spiky and also dry; and the woodwind, while mercifully naturally balanced, do seem a bit lack-lustre. But the sound is definitely better than that produced by Philips for the Walter coupling of the same symphonies and this new recording of the two would be my recommendation.

Schmidt-Isserstedt's perfectly chosen tempo for the allegro of No. 39, his crisp handling of the minuets of both symphonies, his admirably Mozartian and unhurried speed in the finale of No. 39, the light, dancing forte everywhere, are all a pleasure to hear. And though I myself prefer Walter's slightly slower speed for the finale of the Jupiter, I don't think his emendation of Mozart's scoring towards the end really necessary.

T.H.



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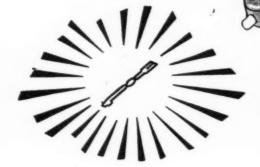
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STRAUSS, RICHARD. Also sprach Zarathustra, Op. 30. Berlin Philharmonic Orchestra conducted by Karl Böhm. D.G.G. Mono DGM 19144 (12 in., 25s. 9d. plus 8s. 44d. P.T.). Stereo: SLPEM136001 (12/58).

STRAUSS, RICHARD. Also sprach
Zarathustra, Op. 30. Vienna
Philharmonic Orchestra conducted
by Herbert von Karajsn. With
Willi Boskovsky (violin). Decca
Mono LXT5524:

(12 in., 28s. 9d. plus 9s. 4 d. P.T.).

Mono: V.P.O., Krauss (1/51) LXT2548 Steree:

Steros:

Berlin P.O., Boehm (12/58) SLPEM136001

My hackles rise like the sun at the beginning of this wonderful tone-poem whenever I read other people's comments on it. You can hardly open an appraisal of Thus spake Zarathustra without reading that Strauss showed ludicrous presumption in attempting to translate Nietzsche's deathless prose into music; that he didn't understand it; and that his ideas were hopelessly inadequate to the subject, most tasteless of all in the Superman's Dance song which is (horror of horrors) in waltz time.

The truth is that Strauss's poem is not in any way literally connected with Nietzche's highfalutin' philosophical treatise. There is a lot of common sense behind the German's windy pseudo-Orientalisms, but even with that Strauss's music has little to do. The composer himself wrote as follows on the subject: "I did not intend to write philosophical music, nor to portray Nietzsche's great work in music. I meant, by means of music, to convey some idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman". Once this is understood, everything is plain, including the references to the plainchant settings of Magnificat and Credo, and the scientific fugue which begins like the march of a somnolent herd of tortoises and gradually comes to life, and even the famous Superman waltz. About this last, I may perhaps record my own view which is that the Superman is not a strip-cartoon figure, but the heightened manifestation of you and me (who, I hope, are fond of dancing); and that (b) the dance in 3/4 time is elemental in choreography and so perfectly natural to a superhuman who wishes to dance with a group of nymphs, as Zarathustra did in the episode referred to.

Also sprach Zarathustra is not often performed in public, and it is difficult to see why: it has one of the great climaxes of all music in the sunrise section which begins the work; the Joy and Passion section was one of Strauss's most glorious and exciting melodies; the Dance Song, if it is properly done, can be most exhilarating; and the coda, in which Zarathustra returns to the mountains, is beautiful and also very original. Against some weak moments which reveal chinks in the architecture, one must set the splendour of the orchestral sound and the gratifying opportunities the work gives to a master interpreter.

All the three conductors listed above

come into that category, and all have enjoyed reputations as specialists in Strauss's music. Clemens Krauss's version was very fine in its day, but by now is beginning to show its age here and there, particularly when you compare it with the two brand-new versions. The double-basses at the start of the fugue sound richer than their colleagues on the newer discs, and occasionally some other piece of detail stands out with astonishing vividness; but the organ is inaudible in the Dream of Happiness, and the horns are too loud in the Credo, and the heavily scored passages haven't the brilliant clarity that we can now obtain from a record.

Of the two new versions, Böhm's is nearer to the style of Krauss's performance, and to its ideals of sound and feeling. The stereo version is quite definitely superior in vividness and beauty of sound; between the two new mono versions the distinction is not so marked, and in some places (e.g. the Dream of Happiness and the very end of the whole work) the new Decca version is more effective. But the dynamic level of the Decca presents some problems. In order to get an appropriate range of sound for the Credo (which is soft) and Joy and Passion (loud), you have to start the first side at a very high level indeed, which is certainly exciting but possibly anti-social (I am told that Karajan has aimed deliberately at a maximum dynamic range). Karajan's reading is more ruthless, death-or-glory, than Böhm's, and it achieves brilliance and exuberance at the expense, sometimes, of rhythmic clarity (e.g. the chirping flutes soon after the second great climax), and sometimes of actual textural distinctness (e.g. the almighty climax just before the midnight bell tolls-mind you, the D.G.G. disc isn't too clear at this point, but rhythmically it never keeps you guessing). Karajan's midnight bell is a fine, resonant tocsin; Böhm's sounds to have a great crack in it. Both allow adequate prominence to the organ; Karajan's is more reedy, Bōhm's more silvery in quality, Böhm's strings have more richness in the bass, but less of the internal glow which is a feature of Karajan's sound -characteristic (but Böhm beats him at his own game in the Dance Song). In contrapuntal passages D.G.G. seems to obtain a more lucid separation, even in mono; all the later stages of the tone-poem have a warmer sound and a more aristocratic but still human feeling about them; on the other hand, the Convalescent episode has a slightly cramped acoustic. In point of style I much prefer Böhm's approach, save in two places: the Dream of Happiness is a good deal too slow, I feel; and the pacing of Joys and Passions (mosso at the start, più messo later on) is awkwardly contrived. There is a discrepancy in the stereo sound characteristic of the two D.G.G. sidesthere seems to be more prominence for the woodwind on side two-but this does not disturb me greatly. Both companies choose to break the work at the same spot: the second cosmic climax which is succeeded by a silent bar. In one sense, this is the obvious place; in another, the silent bar is important and needs to be experienced, as one does on

the earlier Decca disc. But Krauss's sidebreak involved the interruption of a drumroll, so that was not ideal; the quaver rest before the Convalescent section would seem a more sensible spot to change sides. There are disadvantages about all breaks, and before long, no doubt, someone will find it possible to fit the whole of Zarathustra on a single 33-minute side. Well, roll on the day; but meanwhile a hearty welcome for the Superman to the world of stereo. It is very much his world.

W.S.M.

RENATO FASANO. Respighi. Ancient
Airs and Dances—Suite No. 3.

Domenico Marcheselli. Concerto
No. 1 in D major. Renato Zanfini
(oboe), Luigi Ferro (violin), Benedetto Mazzacurati ('cello).

Albinoni. Oboe Concerto No. 9 in
C major (rev. Giazotto). Renato
Zanfini and Mario Loschi (oboes).

Bassani. Canzoni amorose (rev.
Malipiero). Virtuosi di Roma conducted by Renato Fasano. H.M.V.
Mono ALP1641 (12 in., 30s. plus
9s. 9d. P.T.).

The Virtuosi di Roma present on this disc an interesting mixture of original works and arrangements of unknown compositions, and at least one old favourite. Everybody knows, or should know, the Third Suite of Ancient Airs and Dances, arranged by Respighi from baroque sources and long established as a standard item in the repertoire of string orchestras all over the world. Respighi's technique of arrangement is on the whole effective and tasteful, but he is fond of subdividing the various sections of the orchestra, and of writing complex multiple-stopping to be played either with the bow or pizzicato. All this presupposes a fairly large orchestra, and with less than thirty players the divisi passages don't begin to sound. To my ear, the Virtuosi are not sufficiently numerous, and the result is that passages that should sound rich and sonorous are apt to be thin and pinched. The music is fairly well played, though the intonation of the violins in the final movement leaves something to be desired.

The really obscure item in this collection is the D major Concerto by Domenico Marcheselli. After drawing a blank, during a long search for his name, in upwards of a dozen dictionaries and encyclopaedias, I managed to run him to earth in an undated publication consisting of sonatas for violin and continuo by such composers as Perti, Torelli, Jacchini, and Laurenti. His style, in this concerto, tends more towards early Vivaldi, and though some passages are trite and uninspired there are others in which the three solo instruments are handled with much assurance and conviction.

Albinoni is being much recorded nowadays, and his music is certainly attractive though never strikingly individual, as even the prolific Vivaldi can be. This concerto for two oboes and strings, edited by Giazzotto (whose book on the composer's life and works remains the standard source of reference) pursues its course cheerfully and inevitably, even the continuo player being infected to the extent of throwing in occasional touches of colour.

The suite of pieces by Bassani is pleasant and acceptable in Malipiero's arrangement; by no means great music, but easy on the tired ear and played with sensitivity and warmth. If you like Italian music of the eighteenth century, and are prepared to accept a few small flaws, due possibly to hasty preparation, this disc will give you a great deal of pleasure.

D.S.

LOVRO VON MATACIC. Borodin. Prince Igor: Overture; Prelude to

Prince Igor: Overture; Prelude to Act 3; Polovtsian Dances. Moussorgsky. A Night on the Bare Mountain. Rimsky-Korsakov. Russian Easter Festival Overture, Op. 36. Philharmonia Orchestra conducted by Lovro von Matacic. Columbia Mono 33CX1654 (12 in., 30s. plus 9s. 9d. P.T.).

I could not for the life of me remember how the Prelude to Act 3 of Prince Igor went; then the record solved the problem by playing the Polovisian March at that point, disclosing familiar music masquerading under an unfamiliar title. It played it very well, too, with plenty of Polovtsian bite and point. The Dances, too, have poise and abandon by turns, gaining continuity by a quick change from one to another in performance. In fact, of the Igor excerpts only the Overture just misses something, and this is, exactly, in continuity: for Matacic twice puts a spanner in the otherwise highly efficient works by slowing up during Igor's aria, the second subject.

No quibble, even as small as this, can be made about the reverse of the record; here the Philharmonia give quite electrifying performances both of the Moussorgsky Night on the Bare Mountain and of the Rimsky-Korsakov Russian Easter Festival Overture. Usually three times too long, this latter piece is made here to seem only twice too long, an achievement to which a splendidly dignified solo trombone contributes. But he is only one member of a brass team which is on top form for both pieces; in the Moussorsgsky Night on the Bare Mountain it sounds quite terrifying.

This result, of course, is achieved not by the players alone but by the successful capturing of their frenzy by the recording engineers. Everywhere the sound of this record is good; and for the Moussorgsky and Rimsky-Korsakov it is very good indeed, with both warmth and brilliance to spare. With a good arrangement of recorded order, amounting on one side to something like a *Prince Igor* suite, this disc is outstanding in its field.

M.M.



INSTRUMENTAL

CHOPIN. Piano Works. Grande Valse Brillante No. 1 in E flat major, Op. 18: Nocturne No. 13 in C minor, Op. 48, No. 1: Nocturne No. 5 in F sharp major, Op. 15, No. 2: Scherzo No. 3 in C sharp minor, Op. 39: Sonata No. 2 in B flat minor, Op. 35. Malcuzynski (piano). Columbia Mono 33CX1639 (12 in., 30s. plus 9s. 9d. P.T.).

The side containing the "Funeral March" sonata seems to me much the more successful, being both better played and better recorded. Malçuzynski is a deep-dyed romantic, and some will find his rubato verging on sentimentality (I do myself in the F sharp major Nocturne), but he is an extremely sincere pianist and at his best achieves real intensity of feeling. He is at his best throughout the sonata, giving an impassioned performance of considerable He allows himself many distinction. gradations of tone in the finale, and though Chopin wanted an even hushed quality throughout, the music will in fact stand up to this very different approach. On the other side, the waltz is dainty rather than exuberant, the C minor Nocturne big in feeling though a little untidy in places. There are, as a matter of fact, untidinesses elsewhere too, and they do not matter a scrap, being a reasonable price to pay for performances with fluency and an overall grasp. This side is marred by a rather crackly surface, especially towards the end; even so, the last page of the scherzo sounds magnificent. R.F.

FRANCK. Organ Works. Pièce Héroïque; Chorale No. 1 in E major; Chorale No. 2 in B minor; Chorale No. 3 in A minor. Marcel Dupré (organ). Mercury Mono MMA11011 (12 in., 28s. 9d. plus 9s. 44d. P.T.) Recorded on the Organ of St. Thomas's Church, New York City.

 Chorales:
 (1/55) NBL5004

 Feike Asma
 (1/56) NBL5004

 Demessieux
 (10/56) LXT5185

 Schweitzer
 (10/56) ABL3221

Marcel Dupré first toured the North American continent in 1921, and has returned there at frequent intervals to give a series of recitals running at times to well over a hundred. He must have played on innumerable different instruments, but it is good to find that he chose the fine organ at St. Thomas's Church, New York City, for his most recent records. This organ is a versatile instrument, but its suitability for nineteenth-century repertoire is outstanding, and Mercury have made the most of its vast tonal and dynamic possibilities.

Dupré's interpretations of the Franck Chorales and the Pièce Héroïque are models of their kind, and on this disc he plays with amazing brilliance and virtuosity, and his choice of quiet stops in the E major Chorale especially is beautifully worked out and contrasted. The loud sections are shatteringly effective, and give plenty of that "feel" of 32-foot tone which organ enthusiasts so rightly admire. I think this to be easily the

best of the available discs, for Schweitzer's is below his usual standard and one of the Chorales is sliced in two because of a change of side. The Philips version is fair, but my copy had a noisy surface and reversed labels. Demessieux, on Decca, is the nearest runner-up, but instead of the Piècs Héroïque you have a Vivaldi concerto. The coupling of Franck's four pieces is obviously the best idea, and Dupré's version is undoubtedly the finest from both recording and performance angles.

D.S.

GRANT JOHANNESEN. Jenkins. Barcarolle in A minor: Ballata. Richard Strauss. Stimmungsbilder, Op. 9: No. 2, An Einsamer Quelle†; No. 4, Träumerei†. Grant Johannesen (piano). H.M.V. Mono 7EP7086 (7 in., 9s. 3d. plus 3s. 0\frac{1}{2}d. P.T.). Items marked † have previously appeared on CLP1243 (2/59).

With no sleeve available and no labels on the discs I've been sent, I was for a few moments hard put to it to tell which side was which. In other words, Strauss in his early days did not always write with the individuality he developed later, while Jenkins (whom I guess to be an American composer) had (or has) a similar post-Schumann romantic style in his pen. Amiable music of no particular distinction, but at least a pleasant change and well written for the instrument. Johannesen plays the four pieces competently, and the quality is quite good.

R.F.

POGLIETTI. Toccatina, sopra la Rebellione di Ungheria. Li Stadelmann (harpsichord). D.G.G. Archive Mono EPA37174 (7 in., 12s. plus 3s. 11d. P.T.).

This disc introduces yet another new name to the classical LP record catalogue -that of Alessandro Poglietti, comes palatinus to the court of Leopold I in Vienna. Poglietti, though born in Italy, sought his fortune abroad, and was first attracted to the musical life of Vienna in the 1650's. By 1661 he had become court organist, and dedicated to the Empress Eleonora a suite for harpsichord entitled Rossignolo, ending with 23 variations, one for each year of the Empress's life (she was the third wife of the elderly Leopold). Poglietti may have indirectly influenced Bach and Handel, and for a considerable time he was credited with a composition later identified as the work of John Bull. Unfortunately Poglietti was killed during the siege of Vienna by the Turks, in 1683.

Like some of his contemporaries, especially Johann Kasper Kerll and (slightly later) Johann Kuhnau, Poglietti was much attracted by the possibilities of programme music. Twelve years before his untimely death he indulged in a brilliant piece of musical reportage by setting to music an account of the Hungarian Rebellion, which was concerned with separating Hungary from the Habsburg rule. This suite in eight movements, reprinted in the Austrian Denkmäler and in Tagliapietra's Anthologia, reflects various



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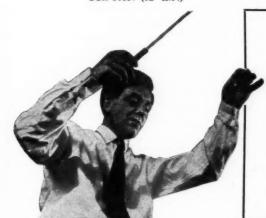
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Dictrich Fischer-Dieskau, Baritone
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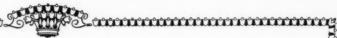
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Ach, wie schön ist Nacht und Dämmerschein
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happenings in the rebellion with varying degrees of pictorial accuracy. The suite begins with a lively Galop, and the ensuing Allemande, Courant, Sarabande and Gigue refer to the rebels being captured, their trial, sentence and homage. After all this, their heads are chopped off (avec discrétion' says the subtitle) and a solemn Passacaglia is played. The suite ends with the sound of bells and the intoning of "Requiem eternam".

Li Stadelmann's harpsichord playing is lively and persuasive, and the instrument (by the Munich harpsichord builder, Karl Maendler-Schramm) is recorded with exceptional clarity. Collectors with a flair for the unusual will be glad to add a musical rebellion, for so cheap a price, to their cache of musical curiosities.

D.S.

CHORAL AND SONG

BACH. Cantata No. 73: "Herr, so du willt". Cantata No. 8: "Doch weichet, ihr tollen". Cantata No. 158: "Der Friede sei mit dir"; "Welt, ade!"; "Nun Herr, regiere meinen Sinn"; "Herr ist das rechte Osterlamm". Cantata No. 13: "Achzen und erbärmlich Weinen"; "So sei nun, Seele, seine". Cantata No. 157: "Ja, ja, ich halte Jesum feste"; "Meinen Jesum lass' ich nicht". Cantata No. 159: "Es ist vollbracht"; "Jesu, deine Passion ist mir lauter Freude". Dietrich Fischer-Dieskau (baritone), Michel Schwalbé (violin), Aurèle Nicolet (flute), Lothar Koch (oboe), Irmgard Poppen (continuo), Edith Picht-Axenfeld (harpsichord), Choir of St. Hedwig's Cathedral, Berlin, Berlin Philharmonic Orchestra conducted by Karl Forster. H.M.V. Mono ALP1703 (12 in., 30s. plus 9s. 9d. P.T.).

Everything on this disc, Bach's music, Fischer-Dieskau's singing, the playing of the solo instruments and the orchestra, the choir, and the recording, conspires to make this one of the most beautiful discs I have ever had to review.

"Herr, so du willt" ("Lord, as Thou wilt"), which comes from the Epiphany Cantata, Herr, wie du willt, breathes consplete resignation to God's will. Bach sets the opening words of the aria in subtly different ways each of the ten times they appear and Fischer-Dieskau is no less subtle in the shades of expression he brings to them. He sings the whole of the solo bass cantata Der Friede sei mit dir (My peace I give to you), one of the finest of all. The beauty of the opening accompanied recitative and the aria bidding farewell to the world, with the chorus sopranos softly singing a chorale, cannot be described in words. It is profoundly moving, as is Fischer-Dieskau's spiritually illuminated singing of the whole work. "Ja, ja, ich halte Jesum feste" ("Ah yes! I hold to Jesus closely") is a long and beautiful aria from one of the cantatas for the Purification, Ich lasse dich nicht (I'll not let thee go), a "heavenly roundelay", with flute obbligato, broken into by two passages of expressive recitative: and here again Fischer-Dieskau sings superbly. The aria from Cantata No. 8, Liebster Gott, wann werd ich sterben (When will God recall my spirit) also with flute obbligato, is full of spiritual joy and in it, as in all these arias, the idea of death as release into a world of joy and unity with the Divine is ever present. The glorious music is untouched by morbidity or self-pity: and one's spiritual enrichment, not melancholy, is the final result of listening to this wonderful disc.

A.R.

BACH. Magnificat in D major, BWV243.
Cantata No. 50, "Nun ist das Heil".
Mimi Coertse, Margaret Sjostedt
(sopranos), Hilde Rössl-Majdan
(alto), Anton Dermota (tenor),
Frederick Guthrie (bass), Vienna
State Opera Choir and Orchestra
conducted by Felix Prohaska. Top
Rank Mono XRK507 (12 in., 30s.
plus 9s. 9d. P.T.).

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 (11/56) OL50101

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 Couraud
 (7/58) ABL8218

L.S., in THE GRAMOPHONE of August, 1958, found the speed at which Marcel Couraud took the Magnificat altogether excessive and called his interpretation "basically wrongheaded", in spite of good things in the performance. He also criticised the mixture of the singers' Latin pronunciations. The present and much superior performance is undoubtedly the best now available. The tempi are just, with perhaps the opening chorus, a shade too fast, and the usual Latin pronunciation is generally observed except by the bass in his solo "Qui fecit mihi magna", in which he sings "mee-hee mag-na". Hilde Rössl-Majdan stands out among the soloists for her expressive singing of "Esurientes", with no intrusive h's and with the trills observed, and both the sopranos sing with pure and clear tone. The orchestra is inclined to drown the chorus in the opening number and in the Gloria, and the recording in several of the numbers, for example "Qui respexit", is bass heavy. The chorus sopranos, a little weak in relation to the rest of the choir, do well in Suscepit Israel. I grow weary of the German habit of detaching notes, with "ha-ha" effect, in phrases that should, in my view, be sung legato—a fault that occurs in "Magnificat" and "Fecit potentiam". The sole number surviving from Cantata No. 50, a tremendous chorus, is well sung, but needs stereo to give due effect to the double choir writing. The recording is spacious.

FAURE. La Bonne Chanson, Op. 61—complete. Dietrich Fischer-Dieskau (baritone), Gerald Moore (piano). H.M.V. Mono BLP1106 (10 in., 22s. 3d. plus 7s. 3d. P.T.).

It is interesting to find Fischer-Dieskau turning to French song, and though he may be told that his interpretation of La Bonne Chanson is not idiomatic it is as much that as Gérard Souzay's singing of Lieder. Fischer-Dieskau sounds as if he had studied the

work with Pierre Bernac. He puts himself vocally—and rather too obviously at times—under considerable restraint and occasionally phrases in a manner foreign to the singing of Fauré, but this is a most sincere and honourable attempt in a new field for him and one, with Gerald Moore's beautiful accompanying, that I enjoyed. He is particularly successful in the first song, "Une Sainte et son Auréole", and in "L'heure exquise". The recording, in point of tone and balance, is excellent. A.R.

GABRIELI. Processional and Ceremonial Music. Sancta et Immaculata Virginitas from "Sacrae Symphoniae, 1597": O Magnum Mysterium from "Concerti, 1587": Nunc Dimittis from "Sacrae Symphoniae, 1597": Angelus ad Pastores from "Concerti, 1587": O Jesu mi dulcissime from "Sacrae Symphoniae, 1615" Christmas): Exaudi Deus from "Sacrae Symphoniae, 1597": Hodie completi sunt from "Sacrae Symphoniae, 1615" (for Pentecost): O Domine Jesu Christe from "Sacrae Symphoniae, Quarti Toni a 15 from "Sacrae Symphoniae, 1597": Inclina Domine from "Concerti, 1587". Franz Eibner, Herbert Tachezi, Rene Clemencic, Anton Heiller (organists), Choir and Orchestra of the Gabrieli Festival conducted by Edmond Appia. Top Rank Mono XRK506 (12 in., 30s. plus 9s. 9d. P.T.).

Although I have a couple of general criticisms to make of the performances on this record, let me make it clear first of all that as the only substantial collection of Giovanni Gabrieli's music available on LP in this country it should certainly be in any educational library. Those who already know the music of this great Venetian composer, the Tintoretto of music, will scarcely need any recommendation at least to try it; they will get the most favourable impression of it from O domine Jesu Christe (side 2, band 5). Whether I would recommend it to anyone who was totally unfamiliar with sixteenth-century Venetian music I am less certain, because I find M. Appia's approach to some extent at odds with the music itself.

There are two main faults (as I see them), both closely connected. In the first place I am quite certain that several of M. Appia's tempi are too fast-and this is not merely a matter of taste, as some obscurantists would have us believe. From about the middle of the sixteenth century Venetian composers tended to concentrate on tonal opulence to the exclusion of almost everything else. Brought up in this tradition by his uncle Andrea, Giovanni Gabrieli excelled everyone in piling chorus upon chorus, voices upon instruments upon voices. The results are often magnificent, but all this sumptuousness is not sheer gain, for it slows down the pulse of the music, at times to the point of sluggishness. This was a development of which the Gabrielis themselves were perfectly aware, and they did their best to turn it to advantage; into the middle of a motet moving pompously in long notes they would

suddenly, but without disrupting the music's onward flow, introduce a section in which the harmonic rhythm is twice as fast. This device, almost a mannerism with Giovanni, never loses its effectiveness if it is properly handled, but if too fast a basic tempo is taken for the slow opening then these quicker-moving passages turn into an unholy scramble—which is precisely what happens in some of the pieces on this disc. To go no further than the first, Sancta et immaculata virginitas, M. Appia's opening tempo seems perfectly plausible until we come to the syncopations at "capere non poterant" and "permanes virgo". makes nonsense not only of the music, but often of the words too: Exaudi deus, a fervent prayer in time of trouble that Gabrieli sets for seven baritones and basses (!), is made on this record to sound positively jaunty.

Closely connected is the lack of melodic line in the individual parts. M. Appia seems to favour a short, jabbing accent, presumably in order to give the music more rhythmic interest; but the rhythm of this music must come from the individual melodic lines and their impact on one another, and not be imposed from outside. Both these faults spring, I think, from regarding the music as a succession of chords and not as a contrapuntal complex-from hearing it, in other words, with ears attuned rather to Monteverdi than to Lassus or Palestrina. But although the "progressive" features of Gabrieli's music look forward to the seventeenth century, his basic style remains that of the sixteenth. His dissonances, his abrupt rhythmic changes, are the extravagances of a decadent (no offence meant) rather than of a revolutionary.

The lavish use of instruments was one of the glories of the Venetian style, and the doubling of the voices by a miscellaneous consort of voices, supervised here by Prof. Mertin of the Vienna Academy, adds a great deal to the value of these performances. The one large-scale piece for instruments alone, a fifteen-part canzona, is marred by faulty intonation from the recorders, but the organ intenazioni that preface each motet are excellently played. The choral sound is at times rather muffled, but having once devised a series of programmes of Venetian music for the B.B.C. I know just how difficult it is to achieve real clarity of texture in these gigantic works. If music ever called for stereophony this does, and I was interested to see that the record is already available in this form in America.

Most of the motets published in 1587 and 1597 can be found in Vol. I of Denis Arnold's edition of Gabrieli, published by the American Institute of Musicology; the two published in 1615 are in Vol. 10 of the excellent German series "Das Chorwerk", available through Novello's.

J.N.



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60s. plus 19s. 6d. P.T.).

Mono:

Mono: Ferrier, Patsak, Vienna P.O., Walter (10,52) LXT2721-2 Some vital statistics. In the stereo recording of Das Lied von der Erde the "Abschied" begins on side 3 and is concluded on side 4; this is a grievous break, and in addition side 3 is only ten and a half minutes long-Vox very honestly marks the time lengths on the labels-leaving a large amount of vacant space on the disc. The mono recording gets the "Abschied", together with the previous song, on to the second side of the one disc. The two Decca discs have the "Abschied" complete on one side and fill up the spare side with three of the Rückert songs. From the economical point of view the Vox mono is the best buy and there would have to be overwhelming reasons to buy the stereo version. These are not present. The extra expense, in the case of the Decca issue, is worth it for Kathleen Ferrier's exquisite singing of the Rückert songs and for her's and Walter's superb interpretation of Das Lied von der Erde. The Vox, in both its forms, gives us, of course, much clearer orchestral detail-though, oddly enough, the quiet harp glissando in the first song is quite inaudible, though distinctly heard in the Decca-but the Vox issues have nothing in the nature of a true pianissimo, which is very disturbing. It is true that the Decca recording does not attain a true fortissimo, but the general dynamic level is much more satisfactory.

Hans Rosbaud's interpretation of the wonderful score lacks the pathos and interior feeling of Walter's, but has merits of its own, virility and passion, and in the autumnal song "Der Einsame im Herbst" and the "Abschied" a greater sense of datachers.

His approach naturally colours that of the soloists. I have only heard one tenor who could "come through" the orchestra in the first song, "Das Trinklied vom Jammer der Erde", and that was Jacques Urlus, who had a trumpet-like voice. I prefer to hear the tenor overwhelmed and though Helmut Melchert is less expressive than Patzak he manages, if not without strain, to hold his own. He misses, as the orchestra does, the poetry of the bird singing in spring in "Der Trunkene im Frühling" and the charm of "Von der Jugend", which needs a much lighter treatment. The work, however, stands or falls by the performance of the contralto. Kathleen Ferrier's glorious singing was not always consonant with Mahler's instructions. Thus he directed the first vocal phrases of the "Abschied" to be sung "without expression", and this Ferrier, under Walter's guidance, ignored. I do not at all mind that, she felt it all so intensely, but Grace Hoffman presents the other and equally valid point of view. At the same time I miss Ferrier's warm tone and poignant singing of the lyrical portions of

the "Abschied" particularly, after the funeral march, the one which begins with the words "O my friend while I was in this world my lot was hard". Miss Hoffman's tone is cool and beautiful and she surmounts the great climax in the "Abschied" with comparative ease, but one cannot picture her restraining her tears singing this farewell to the earth as Kathleen Ferrier has told us she had to do.

If the Decca discs have a very special place in one's affections the Vox issue, I find, does grow on one, once having accepted its limitations in the matter of level and a more detached view than Walter takes of the work, which remains one of the most moving things in music, A.R.

GERARD SOUZAY. Songs. Mein Mädel hat einen Rosenmund (Trad., arr. Brahms). Volkslied (Mendelssohn). Jägerleben (Trad., arr. Dörumsgaard). Om Dagen Vid mitt Arbete (Trad., arr. Dörumsgaard). Till Nörge (Grieg). Une Perdriole (Trad., arr. Vuillermoz). L'Amour de Moy (Trad., arr. Dörumsgaard). Bourrée de Chapdes-Beaufort (Vuillermoz). Preletel Slavicek (Trad., arr. Dorumsgaard). Savishna (Moussorgsky). Karjalan Kunnailla (Trad., Dörumsgaard). Tunturille (Kilpinen). La Barcheta (Buratti). She moved thro' the Fair (Trad., arr. Dorumsgaard). The Stuttering Lovers (Trad., arr. Hughes). I'm going away Trad., arr. Dörumsgaard). Cançao do Carreiro (Villa-Lobos). Azuelaò (Ovalle). Sài Arnê (Guarnieri). Triste (Ginastera). Pano Murciano (Nin). Granadina (Nin). Gérard Souzay (baritone), Dalton Baldwin (piano). H.M.V. Mono ALP1709 (12 in., 30s. plus 9s. 9d. P.T.).

Gérard Souzay, nothing if not versatile, sings in seven languages, in addition to his native tongue, on this disc, and the result is enormously enjoyable. He has found many beautiful songs that will be new to most of us. The delightful Jägerleben will remind every-one of Schubert's Der Musensohn, and Dörumsgaard has given it a similar kind of accompaniment. "Till Nörge" ("To Norway"), a most lovely and characteristic song, is the second number in a cycle by Grieg with that title and makes one long to hear the rest. My French dictionary does not contain the word "Perdriole" and the notes on the disc have not reached me, but this is a very lively traditional song arranged by Vuillermoz (born in 1878), who gave up a career as a successful composer in order to become a music critic, but appears to be otherwise sane. The song of his own composition is charming. Mr. Souzay is least successful in Savishna, which needs a Christoff. His English is excellent and in I'm going away, a negro spiritual, he copies Paul Robeson's tone to the life. The final group is most attractive, especially the Cançao do Carreiro with its glissando phrases. Mr. Souzay is in splendid voice throughout and sounds as if he were thoroughly enjoying himself, which means we also do so. His soft singing, in the echoed refrains in one or two of the songs, is

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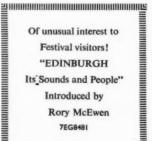
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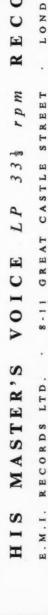














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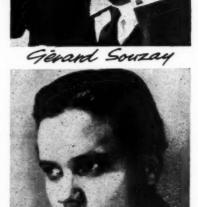
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beautiful. Dalton Baldwin proves to be an admirable accompanist and the recording is first-rate. More please! A.R.

CHRISTA LUDWIG. Schubert. Die Allmacht, D.852; Fischerweise, D.881. Brahms. Liebestreu, Op. 3, No. 1; No. 1; Sapphische Ode, Op. 94, No. 4; Die Mainacht, Op. 43, No. 2; Der Schmied, Op. 19, No. 4. Wolf. Gesang Weylas; Auf einer Wanderung. Richard Strauss. Die Nacht, Op. 10, No. 3; Allerseelen, Op. 10, No. 8. Mahler. Des Antonius von Padua Fischpredigt; Rheinlegendchen, from "Das Knaben Wunderhorn"; Ich bin der Welt. Christa Ludwig (mezzosoprano), Gerald Moore (piano). Columbia Mono 33CX1552 (12 in., 30s. plus 9s. 9d. P.T.).

Christa Ludwig has at least two necessary gifts of the Lieder singer; she establishes at once the atmosphere of each song and her phrasing is most musicianly. At times, however, she is rhythmically slack, as in Gesang Weylas, in which Gerald Moore seems to be trying to move her on. It is a pity because she catches the true incantatory atmosphere of the song. Her tone lacks the richness in the lower register particularly needed by Sapphische Ode, which is finely phrased, and it is apt to spread at the top when pressure is put on it, as in the fervently sung Die Allmacht: this spoils moments that should be thrilling. There is no lack of rhythmic vigour in her singing of Der Schmied, the piano part of which suggests that Mr. Moore could always earn his living at the anvil. He achieves wonders with the Mahler songs, well done by Miss Ludwig, but they do need their picturesque orchestral accompaniments.

This is a well recorded recital that promises more than it gives, but one in which the singer's sincerity and feeling for her chosen material commands respect. The texts of the songs will, I trust, be printed on the sleeve.

A.R.

OPERATIC

STRAUSS, JOHANN II. Die Fledermaus

-excerpts.
Eisenstein Rosalinda Frank Victoria Elliott (sop.)
Frank Victoria Elliott (sop.)
Frederick Sharp (bar.)
Alfred Rowland Jones (ten.)
Adele John Heddle Nash (ten.)
Mith the Sadler's Wells Opera
Company and Orchestra conducted by Vilem Tausky. H.M.V. Mono CLP1272:

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25s. 9d. plus 8s. 44d. P.T.).

Excepts: Overture; I'll be at the ball toright;
Ah, woe is me; Drowr the truth in wine; What a feast; Clacur à son gout; The Laughing Song;
The watch duet; Brother Mire and Sister Mire;
I have a Suspicior; Forgive him and forget.

Conductors mostly realise and try to put over the effervescent qualities in the score of Die Fledermaus, but by no means all either appreciate or succeed in conveying to their audiences its more gracious qualities. In this performance Vilem Tausky gives a performance that smiles as well as sparkles. Countless felicities are delicately pointed but not over-emphaised. This, of course, is what one would expect from a conductor who is a nephew of Leo Fall, one of the few genuine spiritual descendants of Johann Strauss.

For this production Christopher Hassall has written a new translation. It is infinitely better than any previous version in English and although the idioms are sometimes those of the mid-twentieth century they are never foreign to the spirit of the original production of 1874. The words come through remarkably clearly too.

As is usually the case in Sadler's Wells productions the good teamwork ensures that the whole is greater than the sum of the individual parts. But the parts are very good in themselves. John Heddle Nash reveals a newly-acquired ease and confidence and Alexander Young reflects very successfully his changing emotions as he finds himself the victim of a plot. Victoria Elliott is quite charming and sings the florid czardas remarkably well, while Marion Studholme is the roguish maid to the life, and sings "My dear Marquis" as well as I have ever heard in English. Rowland Jones sings quite delightfully throughout and adds a touch of humour that to me was unexpected. Frederick Sharp blends dignity with his humour and Anna Pollak is the personification of boredom and sings the very difficult "Chacun à son goût" with real distinction.

There is, fortunately, no question of rivalry between this selection and the Decca and Columbia more or less complete versions, each of which occupies two discs in higher-priced categories. They are sung in German, this is in English; they include some of the dialogue, this does not; they include more of the music, but this gives most of the highlights. The one thing that no record can give is Howell Glynne's magnificent buffoonery as the prison warder. For this we shall have to wait for records that produce sight as well as sound in the home.

The recording is of first class quality in both stereo and mono versions. As usual the former scores chiefly in the sense of poise of solo voice on the orchestral texture and in the realism of the concerted numbers. Playing the mono record through stereo equipment, with a suitable pickup, gets rid of the feeling of constriction, that all is coming out of one hole, but does not give the full expansiveness of stereo which is so attractive.

W. A. Chislett.

GARBIS ZOBIAN. (a) La Juive (Halévy): "Rachel quand du Seigneur". (b) Carmen (Bizet): "La fleur que tu m'avais jetée". (c) I Pagliacci (Leoncavallo): "Vesti la giubba". Garbis Zobian (tenor), Prague Smetana Theatre Orchestra conducted by Josef Bartl (a and b), Frantisek Skvor (c). Supraphon Mono SUEC866 (7 in., 9s. 6d. plus 3s. 1d. P.T.).

Though adequate as a recording, there is little "binge" here. I had to turn the volume control right up. These are pleasant performances of three arias, two of which are so familiar yet not so out-

standingly better sung than other versions, that I do not think they will tantalise your hovering indecision for very long. The Bizet shows that this tenor, who is perhaps from his name of Armenian origin, has a good, clear enunciation and a tasteful sense of weighting a phrase. The aria from La Juive, once well enough known to rate a family joke in the home of the hero of Proust's great novel, is one we now associate with Caruso's late period, and this present singer is emotional in the same way in the reprise of the doleful tune. But the total effect is that of artistic singing. P.H.-W.

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With the Florence May Festival
Chorus and Orchestra of the
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by Alberto Erede.

Mario del Monaco (ten.)
Ugo Savaresse (hav.)
Ugo Savaresse (hav.)
Rentat Tebaldi (sop.)
Athos Cesarini (ten.)
Antonio Balbi (har.)
Luisa Maragliano (sop.)
With the Florence May Festival
Chorus and Orchestra of the
Grand Theatre, Geneva conducted
by Alberto Erede.
Decca Stereo
SXL2129-31 (three 12 in., 86s. 3d. plus

by Alberto Erede. Decca Stereo SXL2129-31 (three 12 in., 86s. 3d. plus 28s. 14d. P.T.). Mono: LXT5260-2 (11/56). This stereo version of the opera which I rejected in 1956 offers some superior.

reviewed in 1956 offers some superior qualities. The singers are better related to the orchestral sound and not so monotonously on top of us. But you can hear that Tebaldi's Leonora is sung at a microphone which is turned up several points higher than that into which mousy Inez sings her bits and that Del Monaco is often favoured unduly, though in the Miserere scene he is properly out in the distance. Generally he sings with a big tone and big heart and he makes valiant efforts to cope with the quiet, testing "Ah! si ben mio". But no amount of stereo alters the fact that he opens that beautiful smooth "Mal reggendo" with an intruded H; as "Ma-al re-heggendo". And to inquire of mother Azucena "Mother art thou sleeping?" in tones which a sergeant major uses for "Turn out the guard" sounds unimaginative to say the least. This Manrico is safely on the side of simple beefy good health.

Tebaldi sings along very securely and beautifully in easy lyrical passages, but her florid singing is timid and unambitious to anyone who has Callas's perilous but exciting Leonora in mind. This is my verdict on the Decca set in a general way too. It is a Trovatore which is rich tonally as far as the singers go, but has not half the drive, passion and excitement of the Karajan version on Columbia. The chorus here, for example, no doubt a job lot got together for the Florence Festival, just do not do justice to that excited conspiratorial mutter in the Convent scene



into which Di Luna so thrillingly breaks with his triumphant "Ora fatale del mio destin" and the gleeful lust of "She shall be mine" (staccato). The chorus is not together, as so splendidly they are in the Columbia set. Here Simionato sings well as the Gypsy and Savarese is fairly sound, though the new stereo does not flatter him at all and one is quite aware of the superiority of Gobbi or Panerai in the last act.

P.H.-W.

POETRY AND DICTION

ELSA LANCHESTER. Songs for a shuttered parlour. I didn't know where to look; The Yashmak Song; It may be life; Faith, Hope and Charity; Little Fred; I'm glad to see your back; My New York Slip; The Janitor's Boy; The Ruined Maid; Mrs. Badger-Butts; Melinda Malme; She was poor but she was honest. Elsa Lanchester (diseuse). Remarks by Charles Laughton with Ray Henderson (piano). Vogue Mono VA100139 (12 in., 25s. 9d. plus 8s. 4d. P.T.).

This is a sequel to Elsa Lanchester's recent record called "Songs for a Smoke Eilled Room". In my notice of that record

Filled Room". In my notice of that record I said something of the old Cave of Harmony in the London of the twenties, which was the home of this kind of entertainment. Today it is virtually homeless. I suppose servant-girl fun went out with the servants. Whenever the afternoon off led to the evening out anything might happen, and very often the consequences were set to music, passing into the most recent folk song we possess. She was poor, but she was honest (at least selected verses therefrom) has even got itself into the most respectable anthologies, and is here sung by the Laughton household no better than it deserves. The music for much of the rest is by Forman Brown. It fits like a glove and is played in character by Ray Henderson. Little Fred brings us a whiff of the old melodramas, and Mrs. Badger-Butts is surely the offspring of Colonel Hunter - Dunn and the Manageress of the Talbot Arms. Anyone who has lived long enough to know the difference between morning blue and afternoon black will enjoy this. The performances are a good deal cleverer than they appear at first hearing. A record for connoisseurs, but you've got to like the type! It is also a good "quiz" record since the words of The Ruined Maid are, believe it or not, by Thomas Hardy.

ORSON WELLES. Compulsion—The Court Room Scene. From the Film Sound Track. Top Rank Mone TR5001 (7 in., 5s. 3d. plus 1s. 8 d. P.T.).

This Top Rank series, known as "King Size 45's", provide good value in playing time at the price-about five minutes a side. Records made from the soundtrack of films nearly always sound unreal to me; the recording is seldom natural and often makes nonsense without the picture. Orson Welles, last heard gramophonically as Professor Moriarty in a Sherlock Holmes tale, is doubtless magnificent making this speech as seen on the screen, but heard on record it sounds banal to a degree. Nor is there (how, indeed, could there be under the circumstances?) any sense of production. The record gives the impression of beginning in the middle, and unless you know the story of the film it does not mean much. A brief introduction would have made all the difference. In fact this is the speech for the defence in the American trial of two rich playboys for murder. There is doubtless a market for powerful extracts from filmed drama, but it is a pity simply to sling it onto disc without taking a little trouble to make it intelligible for those who have not seen the film. Better still, get the artist to do it again under proper studio conditions.

CLASSICAL REISSUES

ROSINA STORCHIO. Don Pasquale (Donizetti): Quel guardo il cavaliere. . So anch'io la virtu magica. Linda di Chamounis (Donizetti): O luce di quest': anima. Fra Diavolo (Auber): Si, domani. Rosina Storchio (soprano). Olympus ORE204 (7 in., 12s. plus 3s. 11d. P.T.).

EMILE SCAREMBERG. Romeo et Juliette (Gounod): Ah, leve-toi, soleil. Mignon (Thomas): Elle ne croyait pas. Sij-feais roi (Adam): J'ignore son nom. Reine de Saba (Gounod): Inspirez-moi. Emile Scaremberg (tenor). Olympus ORE205 (7 in., 12s. plus 3s. 1td. P.T.).

ALESSANDRO BONCI. Aida (Verdi): Celeste Alda. La Traviata (Verdi): Dei miel bollenti spiriti. Luisa Miller (Verdi): Ah fede negar potessi... Quando le sere al placido. Alessandro Bonci (tenor). Olympus ORE206 (7 in., 12s. plus 3s. 11d. P.T.).

SALOMEA KRUSCENISKI. La Wally (Catalani): Ebben, ne andro lontana. Lasciali dir, tu m'ami (Quaranta). Adriana Lesowyer (Cilea): Io son l'umile ancella; Poveri fiori. Salomea Krusceniski (soprano). Olympus ORE207 (7 in., 12s. plus 3s. 11d. P.T.).

More than their first, this second release of Olympus Records contains material that is likely to be of interest to the less highly specialised collector. Here we have the two earliest Butterflies: Rosina Storchio, heroine of the unsuccessful Scala première, and Salomea Krusceniski (or Kruszelnicka, as she was called in Warsaw and St. Petersburg before, under Battistini's wing, she came to La Scala), who was Cio-Cio-San of the triumphant "second première" in Brescia. Storchio made no Butterfly recordings; Krusceniski did (in fact, we learn from Mr. Bennett's Fonotipia supplement, she recorded the aria twice). The records here collected, as well as examination of their other roles, show us two quite different types of voice: two kinds which both sing Butterfly up to the present day.

Storchio, on the evidence here presented, is a "Toti-weight". Her roles suggest this too. The new EP conveniently collects the four Fonotipia sides shown in Bauer: later she was to do for this company two Sonnambula sides, a Linda duet and a piece from Leoncavallo's Bohème. Toscanini admired her; she was the heroine of his Linda revival at La Scala in 1902; also of the famous 1904 Pasquale performances (not conducted by Toscanini), of which De Luca and Corradetti have left another vivid reminder. She is a pure, accurate and elegantly stylish performer; by modern standards, perhaps, not a tremendously vivid one. The Polish Krusceniski, on the other hand, had Butterfly as one of the lighter roles in a repertory which went on to Aida, Salome, and even Brünnhilde. She represents the spinto up to dramatic kind of Butterfly voice; and there is much feeling in her performances. These are 1906 and 1908 Fonotipias.

Scaremberg is, for me, a find: a tenor at the turn of the century whose repertory was too close to Jean de Reszke's for his own good. He came to Covent Garden in 1897 and sang in the revival of L'Attaque du Moulin (with Brema) and Roméo. After Jean's retirement, it seemed that Scaremberg might come into his own at the Opéra, but he was injured on the stage, and returned to teach in his native Besançon. He recorded in Paris Fonotipias and Odeons, 1905-6. These arias, a well chosen selection from once-famous operas, are sung with the elegance of style that we associate with lighter tenors such as Clément, but in the strong, ringing tones of a more heroic kind of tenor.

characteristic of Fonotipia's It is enlightened policy that they should have allowed Bonci a whole side to record the introductory recitative to "Quando le sere". Bonci, the exquisite stylist, is well represented on the new Olympus record. "Celeste Aida" is a particularly good example of his fascinating, individual art. For example: both times on the rise from C to F of the last two syllables of "Aida", he makes the customary portamento, taking the "-i-" sound up to the F before moving to the consonant. But when the phrase is repeated ("forma divina") the move is an absolutely clean one, without portamento: "-vi-" on the C, "-na" on the F. There are beautiful interpretations of the instructions portate la voce, and sempre dolcissimo, and con entusiasmo (for the loud B flat), and of parlante ppp. The final B flat is not exactly pianissimo, but it is gently struck, not at all a robust one in contradiction of Verdi's marking. It is no doubt just a Bonci quirk that apparently he pronounced "regina" with a hard "g", "reghina". The other two Verdi arias are most beautifully vocalised. This is not dramatic singing in the sense that we expect it today. Bonci's aim would seem to be to show just how beautifully and artfully and lovingly Verdi's music could be presented for its listeners' delight.

I once heard a cylinder Bonci made of "Quando le sere"; it seemed a slightly better recording than this Fonotipia. Not knowing any of these discs in original pressings (unless you count Storchio's Pasquole aria in the Parlophone reissue) I cannot really pronounce on the quality of the transfers. Two of the 78 sides are a little heavy; but on the whole I would judge the discs soundly made, certainly well up to enjoyment level. How well Fonotipia could record! The sleeves contain useful short biographies, recording dates, but regrettably, no indication of what the original records were. A.P.

MARIA CEBOTARI. (a) Ariadna auf Naxos (Richard Strauss): Es gibt ein Reich. (b) Die Lustigen Weiber von Windsor (Nicolai): Nun eilt herbei. Cebotari (sop.) with (a) V.P.O., (b) V.P.O., (Probaska. H.M.V. Mono 7ER5141 (7 in., 11s. plus 3s. 7d. P.T.). (a) From D86914 (7/49), (b) D86939 (10/49).

The late Maria Cebotari inspired warm

The late Maria Cebotari inspired warm feelings of admiration and affection; and—even without the circumstances of her devoted home life, and her tragically sudden death, just before the Salzburg Festival of 1949—it is easy to tell why from this disc. The cover-photograph shows the attractive face of a thoroughly lovable person.

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Within, Mistress Ford's aria is sung with a wonderful gaiety, verve and sense of fun; while Ariadne's monologue is done with the right sense of self-absorbed grief, mounting to an almost ecstatic transport. Both were famous Lotte Lehmann pieces, and I will not pretend that, absolutely, I should not have preferred Hayes to issue the coupling in Lotte Lehmann's recordings. (An impending "Great Recordings" of Lotte Lehmann may supply this need, however.) But as a souvenir of Cebotari this is the disc I want to keep-rather than the previously issued Mozart arias, which contain less of her essential personality. Don't expect too much. Cebotari was so much loved that letters of protest start to fly whenever a reviewer has reservations: but I must brave them, and opine that Cebotari's voice was not one of the most beautiful in tone, nor was her technique flawless. But her personality comes across strongly. I feel the sleeve-note to be wrongly conceived: it is only about the pieces, not a word about the

FRITZ LEHMANN. Concerti Grossi, Op. 6 (Handel):

(a) No. 1 in G major; (b) No. 2 in F major; (c) No. 3 in E minor; (d) No. 4 in A minor; (e) No. 5 in D major; (f) No. 6 in G minor; (g) No. 7 in B major; (h) No. 8 in C minor; (j) No. 9 in F major; (k) No. 10 in D minor; (l) No. 10 in A major; (m) No. 12 in B minor. Buchner (violin), Berger (violin), Melzer (cello), Richter (harpsichord), Bamberg S.O. D.G.G. Archive Mono APM14291-4 (four 12 in., 120s. plus 39s. P.T.). Items (a, b) from API3010 (11/55), (c, d) from API3011 (1/57), (e, f) from APM14013 (1/56), (g, h) from APM14014 (5/56), (k, l), m) from APM14094 (3/58). Item (j) appears in this country for the first time. Also available in Presentation Box complete with descriptive notes, the records numbered APM14091-4, price 107s. 6d. complete.

These reissues, in time for the Handel festivities, will please some and annoy others. The originals are now all deleted with the exception of APM14094, and the ninth concerto is making its first appearance here in Lehmann's version. Pleasure will be derived from the Bamberg orchestra's excellent playing and the worthy contributions of the soloists. Annoyance will be uppermost when Lehmann's irregular solution of ornamentation problems and his disregard for extemporised interpolations are once again perceived; and with four discs as against three only in the Decca and Vox sets I fear that Lehmann will not gain many admirers. Yet there is no doubt about the fact that these discs have been well engineered, and the sound, on these new transfers, is even a little better than on the original releases.

than on the original releases. D.S.

SIR THOMAS BEECHAM. (a) Tragic Overture (Brahms). (b) Overture in D major (Boccherini). (c) Coriolan Overture (Bethoven). (d) Nutcracker Suite, Op. 71a (Tchaikovsky). R.P.O. Philips Mono ABL3947 (12 in., 30s. plus 9s. 9d. P.T.). Items (a to c) from SBR6218 (2/57), item (d) from SBR6213 (12/56).

SIR THOMAS BEECHAM. (a) The Merry Wives of Windsor—Overture (Nicolai). (b) Faithful Shepherd—Suite (Handel-Beecham): Musette; Pastorale. (a) Columbia S.O., (b) R.P.O. Fontana Mono CFE15031 (7 in., 11s. plus 3s. 7d. P.T.). (a) from CFL1083 (5/59), (b) from CFL1008 (7/58). (Timely CFE15034 (7 in., 11s. plus 3s. 7d. P.T.). From EFR2019 (5/59).

**GEORGE SZELL. Capricio Espagnol (Rimsky-Korsakov). Cleveland Orch. Fontana Mono CFE15034 (7 in., 11s. plus 3s. 7d. P.T.). From EFR2019 (5/59). (d) From SCE1019 (5/50). (d) From CFL1019 (d) From

Sir Thomas Beecham's larger reissue disc this month contains a performance of Brahms' Tragic Overture, notable for the

mood of its middle section, so often played without any mood at all. Here it is full of tragic sorrow and the music, which so often seems to be comparatively meaningless, becomes of deep significance. The other overtures are equally good and the littleknown Boccherini is spirited and delightful. But the most compelling reason for acquiring this disc is the performance of the Nutcracker suite. I hope that those who think they are tired of these pieces (as well they may be) will nevertheless hear this record-they will then almost certainly buy it. Sir Thomas plays the dances as if he had never heard them before and was interpreting them for the first time. They come up fresh and entrancing, full of Beechamesque touches, no doubt, but who can resist that? The smaller Beecham disc is less recommendable simply because the Handel-Beecham dances are really rather dull and allow no opportunity for Sir Thomas to play them with any particular distinction. True, the Merry Wives overture has a delightful performance, but I would recommend anyone to buy that

on the larger disc, Fontana CFL1033, on which every item is a winner.

A recent rude comment of mine on the absurd place chosen for the turn-over on an EP of the Capriccio Espagnol is shown to be justified by this new one conducted by George Szell, where the Gipsy Scene and Fandango is complete on side two. For this reason alone it is preferable, but it is anyway a far better performance than Galliera's (which was the earlier record referred to). The sound is a little harsh and thin, but not so much so that it cannot be dealt with. Larger discs are soon being broken up these days-the parent of this EP appeared only a couple of months ago.

L'Apprenti Sorcier just won't go on to one side of an EP, of course, but Georg Solti's performance is broken in as sensible a place as one could find-at the silence just before the two bits of broomstick go off to fetch yet more water. A lively performance of this and particularly stylish playing of the excerpts from La Boutique Fantasque, all very well recorded.

PASSING NOTES

By ARTHUR JACOBS

There are songs which you can sing at Bexhill but which would be too highbrow for Margate. So I was told by Owen Brannigan, who has the middlebrow market measured to a nicety. We were talking in his modest London house, where there is some furniture made by himself (he was a joiner in his young days) and where Elijah, in a Victorian statuette, sits appropriately on the mantlepiece.

Handel, Britten, Mozart, Sullivan, and folksongs from his native Northumberland are all grist to Mr. Brannigan's mill. His recent Handel LP was reviewed here in June. He was the original Noah in Noye's Fludde and the original Swallow in Peter Grimes-a role which he has repeated in the forthcoming Decca recording. The most remarkable tribute to his personal popularity is, I think, the unique esture of H.M.V. in allowing him a complete disc of Mozart arias in English (reviewed here last October). What company will now take the even bolder step of a complete, or concise, recording of a whole Mozart opera in one of Dent's splendid translations?

"I can bring down the house with Simon the Cellarer", says Mr. Brannigan, who is quite aware of his power to use a gesture or a look to enhance a performance on the concert platform. It might be imagined that when recording, to compensate for the lack of visual contact, he would increase the range of his vocal expressiveness: but, he tells me, the contrary is the case. He finds he has to "do it much straighter, and smooth it out": robbed of physical presence, the singer cannot make certain individual tricks of expression convincing to his listeners. Mr. Brannigan also pointed out the additional discipline now required by stereo recording, for which the singer must sometimes walk from one marked square on the floor to another.

In the past I have gently twitted Mr. Brannigan about "spoiling" Blaydon Races. Traditionally the song rhymes "Dr. Gibbs's" with "mend the broken ribses", but Owen Brannigan yielded to a non-Northumbrian recording supervisor who wanted "Gibbs" and "ribs" Still, the continued sale of this record, first on

78 and now on 45 r.p.m., must make him smile right down to his "ribses".

"Love, let me dream again", Charles Craig has been singing at the Coliseum Theatre. This is Christopher Hassall's new version of what we all know as "You are my heart's delight" (surely nearer than Mr. Hassall to "Du bist mein ganzes Herz"), the song made famous by Richard Tauber. The new London production of Lehar's *The Land of Smiles* by the Sadler's Wells company not only coincided with Charles Craig's first recital record, to be re-viewed in September, it has also lent topicality to a book about Tauber by his widow, Diana Napier, under the title My Heart and I (Evans, 18s.). (Charles Craig also appears on H.M.V. CLP1286, a 12-inch LP of excerpts from the Sadler's Wells production of *The Land of Smiles*. It is hoped to review this in the October issue. -Ed.).

Diana Napier would disclaim any musical expertness, but her publishers should not have allowed her to ascribe Pagliacci to Puccini or to give The Girl of the Golden West a title in German. Her pages are bright, gossipy, and full of "reconstructed" conversations of twenty and more years ago. Perhaps unconsciously, she shows Tauber as completely self-centred. Referring to his early German recordings, from about 1919, and to the fact that he was known here on the gramophone before his 1931 début in *The Land of Smiles*, she proudly quotes a friend's description of Tauber at a recording session:

"If he does not like the accompaniment, he will think nothing of taking off his coat there



and then to alter the score . . . He even re-writes the part of a particular instrument". (What the composer might think is not, apparently, anyone's concern.)

Now that collectors have just about digested the [fact that the Boyd Neel Orchestra was transformed into the oddly named Philomusica of London, the news comes that a new Boyd Neel Orchestra is in circulation again. Mr. Neel himself, though still holding his post as Dean of the Royal Conservatory of Music in Toronto, will continue to visit Britain in vacation-time, and at other times his new orchestra (no connection with Philomusica) will play for other conductors.

When I talked to him, a day or so after he had landed from the Queen Mary, he told me he was "appalled" that small orchestras today were so much tied to the eighteenth century, and that he planned to revive his orchestra's cultivation of the romantic and modern repertory for strings. However I hardly found his promise fulfilled when I went to the new orchestra's first Festival Hall concert and found a programme of Bach, Handel, Vivaldi and Mozart! And I do not think that those who are familiar with the stylistically expert recorded interpretations of the Virtuosi di Roma, the Stuttgart Chamber Orchestra, and (if I may mention it) the Philomusica under

Thurston Dart, will accept Mr. Neel's idea of Vivaldi without a continuo instrument and with a recorder concerto played on a piccolo.

And now, yet another confusion of nomenclature. Music-lovers know that the Royal Philharmonic Society was, until 1912, simply the Philharmonic Society of London; but now comes the announcement of a new body called the London Philharmonic Society. From its prospectus it appears to be (if I may borrow a term from politics) merely a "front" organization for the London Philharmonic Orchestra—but is its name really necessary? Already we have to remember that the Royal Philharmonic Society and Royal Philharmonic Orchestra and London Philharmonic Orchestra constitute three separate managements.

Anyway, the new prospectus offers an unusual attraction to the many admirers of **Dietrich Fischer-Dieskau**. We do not (despite his participation in the complete recording of Capriccio and the D.G.G. Musica Neva) associate him with 20th century music, but on November 13th at the Festival Hall he will be appearing in a concert performance of Busoni's opera Doctor Faust. Sir Adrian Boult will conduct the concert, though most of the season falls to Dr. William Steinberg—whom we should be allowed soon to hear on records with the L.P.O.

his playing of Josef Strauss's Sphärenklänge and Franz Lehár's Gold and Silver with any of the six waltzes played by Mr. Slatkin will illustrate what I mean more effectively than a whole page of print. Other titles on this superb disc are Suppé's Morning Noon and Night Overtwe, Heuberger's Der Openball Overtwe, Johann Strauss's Die Fledermaus Overture, Reznicek's Donna Diana Overture and the Radetzky March of Johann Strauss, senior and they all sound richer and warmer in the two-channel version.

"Gaieté Parisienne", coupled with "Music of the Second Empire", is the title of Top Rank RX3010 (Mono). But this has nothing to do with the ballet arranged by Rosenthal. Indeed we have got so used to Mr. Rosenthal's arrangements of some of Offenbach's music that we are quite surprised to meet them in any other form, original or otherwise and I confess that I am not absolutely sure which is which in some cases on this disc. The titles are, side 1 (Gaieté Parisienne) La Vie Parisienne, Quadrille; Les Contes d'Hoffmann, Barcarolle: Orphée aux Enfers, Quadrille; Valse Chaloupee and La Belle, Hélène, Fantasie and side 2 (Music of the Second, Empire) Grand Galop de l'Opéra, London Galop and Venise by Strauss; "Extracts from famous operas by Hervé"; Debussy's Golliwog's Cake-Walk and two numbers from Delibes's Coppelia, The Strauss is, of course he who is conveniently called "Strauss of Paris" to distinguish him from his namesakes and contemporaries of Vienna. This is a thoroughly enjoyable disc, played affectionately, though with less zip than Rosenthal has led us to expect in certain items, by the Lamoureux Orchestra of Paris under Marcel Cariven and well recorded although the string tone is rather thin and I find some top cut desirable. The anonymous sleeve note puzzles me by saying that the Lamoureux Orchestra had the honour of introducing the Golliwog's Cake-Walk in 1900, Surely this was not composed until several years later and was not orchestrated until about 1910 (by André Caplet). Of Debussy's approval of the orchestration there can be no doubt for he is said to have conducted the first performance in France in 1911, although Caplet had given it several times previously in America.

"Waltzes of Franz Lehár" is released simultaneously in mono and stereo in per-formances by the London Proms Symphony Orchestra conducted by Robert Sharples on R.C.A. RD27125 (mono) and SF5035 (stereo). The playing is sensitive and has an excellent lilt, particularly in the two "independant" waltzes Gold and Silver and Wild Roses, the latter of which is not only very charming but also new to the catalogues. Its principal melody is one of those tunes that everyone knows but to which few can put a The recording is not quite up to the standard of the performance in either version. The tone is rather hard and brittle though a good deal of this can be overcome by the careful use of filters and top cut. The other four waltzes all come from operettas, The Count of Luxembourg, The Merry Widow, Eva (which dates from 1911 but never achieved quite the international success of some of the others) and Gipsy Love, in which Mr. Sharples permits himself rather more rubato than I personally like.

NIGHTS AT THE ROUND TABLE By W. A. CHISLETT

I have additional interest in two new Capitol records made by the Hollywood Bowl Symphony Orchestra conducted by Carmen Dragon because in June I heard in the flesh a broadcast concert in the Hollywood Bowl manner by the B.B.C. Concert Orchestra conducted by Mr. Dragon. And my evening had an auspicious start and a happy ending.

had an auspicious start and a happy ending.

The broadcast was from the old Camden
Theatre in Camden High Street and the invitation said that although the broadcast was not due to start until 8.30 p.m. the doors would be open at 7.45 and that no-one would be admitted after 8.15. I went by taxi and the driver pulled up by the Bedford Theatre, also in Camden High Street and also now closed. When I said that this was not the right place my driver was puzzled as to just where the Camden Theatre was but turning round soon spied it and noticing a queue said, "Is this the first night of a reopening or something?"
I said "No, it is a B.B.C. studio now and they are broadcasting a concert from it tonight".
"Ah", said he, "I've often wanted to be there when something was being broadcast but I've never managed it". I replied "What a pity you are on duty for I have a spare ticket in my pocket and you could have used it". mean that, mister?" he said, "for if you do I'll soon be off duty; I can park the cab just round the corner". And he did. At the end he insisted on driving me to the station, for which he would not accept any fare, and we had time for a couple of drinks together in the station buffet before my train left.

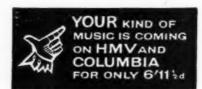
The new records are out of the same mould as previous issues but what a good mould it is of its kind, and how warm is the quality of the recording. In May last I said that a stereo version of "The Orchestra Sings"—a series of orchestral arrangements of arias and choruses from the popular operas of Puccini, Verdi, Gounod, Wagner, Flotow, Leoncavallo, Rossini and Bizet—might prove to be a real winner. It is, on SP8440. Good as the mono version is

the richness of tone and sense of spaciousness are enhanced by stereo.

The second disc, mono this time, is called "Melody" and includes Liszt's evergreen Liebesträume, Barnby's Sweet and Low, Sibelius's Valse Triste, Grieg's Solveig's Song, Godowsky's Alt Wien, Stephen Foster's Beautiful Dreamer, Nevin's Mighty like a Rose, Macdowell's To a Wild Rose and what is called Theme from the New World Symphony, mostly in arrangements by Mr. Dragon himself (P8476). This, too, is enjoyable, though I could well have spared the last in favour of another title. For those to whom music is a relaxation and melody its most important ingredient this is pretty well a perfect record.

Two other records by the Hollywood Bowl Orchestra, under Felix Slatkin this time, are reissues in stereo of discs already available in mono form. The first (SP8404) containing Tchaikovsky's Nutcracker Suite and Mendelssohn's Midsummer Night's Dream music (overture, scherzo, dance of the clowns and wedding march) I reviewed very favourably in February 1958. It sounds even better now, particularly in the improvement of what in the original issue seemed to me to be rather excessive reverberation. The benefits of stereo are also plain to hear in the six Strauss waltzes—Blue Danube, You and You (from Fledermaus), Vienna Life, Emperor, Tales of the Vienna Woods and Artist's Life on SP8421 but as I said of the mono version last September I resent these lovely waltzes being deprived of even a single bar of their preludes and postludes, and although the playing is thoroughly efficient the effect is a little streamlined and I miss the affection and fine pointing lavished on them by a Bruno Walter or a Clemens Krauss.

A younger conductor whom Mr. Slatkin could study in the playing of Viennese waltzes with advantage is Rudolf Kempe whose "Nights in Vienna", the mono issue of which I enthused about last December, is now available in stereo on H.M.V. ASD279. To compare



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59

"On Wings of Song" is the title of the first record I have heard by the Mishel Piastro Orchestra of America (Stereo, Bruns. STA3016). Mr. Piastro is a virtuoso violinist who after touring the world as a soloist was appointed leader of the New York Philharmonic-Symphony Orchestra by Toscanini. Later he formed his own orchestra which is popular throughout America both on the air and in the flesh and seems to specialise in the lighter classics. The record takes its name from the first item, an arrangement of Mendelssohn's On Wings of Song. Then follow in order: Glazunov's Serenade Espagnole, Romance from Wieniawski's Violin Concerto No. 2, Lento from Dvoták's Quartet No. 6 in F, Sarasate's Zapateado, the Hungarian Dance No. 6 in D flat by Brahms, En Bateau from Debussy's Petite Suite, Albéniz's Tango in D, Rachmaninov's Vocalise, Op. 34, No. 14 and excerpts from Arensky's Variations on a theme of Tchaikovsky, Op. 35a. The playing is first rate technically and lush but not over-romantic in style. The recording suffers from a little steeliness in the strings unless a good deal of top cut is applied.

The Max Jaffa Orchestra offers a somewhat similar kind of record though the orchestra is smaller and includes Mr. Jaffa's equally famous colleagues, Reginald Kilby and Jack Byfield both of whom have solos and the latter of whom is responsible for most of the arrangements. Again the playing is excellent and the recording is more even. I do not like the sudden ending of the Copplia Waltz by Delibes and although I like greatly the muted violin and woodwind in Clutsam's Ma Curly Headed Baby I miss the air of expectancy that is conjured up by the orchestral accompaniment in song form (e.g. in the old Paul Robeson 78). The other items are: Hubay's Hejre Kati, Ponce's Estrellita, the traditional David of the White Rock, Rimsky-Korsakov's Flight of the Bumble Bee, Toselli's Serenata, Mendelssohn's O for the Wings of a Dove, Fibich's Poime, Dinicu's Hora Staccato, the eighteenth variation from Rachmaninov's Rhapsody on a Theme of Paganini and the ever popular Cradle Song by Brahms (Col. Mono 33XX1163).

There are four new military band LPs. Starting with the senior of the bands, that of the Grenadier Guards under Major F. J. Harris, "Famous Marches of Sousa" is the title (Stereo, Decca SKL4062). There are ten marches, mostly old favourites. This takes me back many years. I first became a Sousa addict when I was taken as a schoolboy to hear the great little man himself. I also recall a letter written by his widow to my old friend George Miller, then Director of Music of the Grenadiers, shortly after Sousa's death in which she said that his band was one of the few European bands who really knew how to make the most of her husband's marches. This is first class both in performance and recording, with all the spread associated with stereo at its best. The titles are: Stars and Stripes, The Invincible Eagle, High School Cadets, The Picadore, Semper Fidelis, El Capitan, Manhattan Beach, King Cotton, Washington Post and Liberty Bell.

The Eastman Symphonic Wind Ensemble also devotes one side to Sousa and the difference between the two styles of performance may be described as that between playing for a concert (with an element of portentousness occasionally) and playing to give exhiliration to marching (which is what they were really written for). The band is larger than that of the Grenadiers and is extremely well recorded. I should greatly like to hear a stereo version of this Mercury (Mono MMA11042). The Sousa titles are U.S. Field Artillery, Thunderer, Washington Post, King Cotton, El Capitan, Stars and Stripes. On the reverse are: Meacham's American Patrol, Goldman's On the Mall, McCoy's Lights Out, King's Barnum and Bailey's Favourite

Alford's Coloney Bogey and Lohr's The Billboard. "In London with the Coldstream Guards" in which the band is conducted by Major D. A. Pope, is entirely different. The style and approach are altogether more orchestral (R.C.A. Stereo, SF5037, Mono, RD27126). Here London is represented by such items as Knightsbridge March, Yeomen of the Guard Overture, various popular songs about the Brigade of Guards and Buckingham Palace and more or less descriptive pieces by Ketélby, Eric Coates and others. It is an enjoyable medley and I got most enjoyment of all from the entertaining and neatly constructed Old London by Binge. There is not much difference, indeed there is surprisingly little, between the stereo and mono versions but what there is, is in favour of the

former.

'Salute to the Queen" is the title of a Top Rank record by the Herald Trumpets and Band of the Royal Regiment of Artillery conducted by Major S. V. Hays (Mono, RRX7000). There are sound effects too, including horses' hooves as well as words of command for half of the record is devoted to full-dress mounted and dismounted parades. And a 21-gun Salute recorded in Hyde Park on the occasion of the birthday of Her Majesty the Oueen is superimposed at the appropriate moment. The second half of the record is a medley "Around the British Isles" with tunes associated with many parts of the country emphasising that the Royal Regiment is not a county regiment but recruits from all counties. I wish that the microphones had been better placed for the recording of the chorus in the famous song The Screw Guns but as an old mountain gunner I helped out a bit and is many years since I sung these words of Kipling to the tune of the Eton Boating Song I had not forgotten them. Major Hays, who has a pleasant and restrained voice, undertakes the difficult and unenviable task of marrator with distinction. A running com-mentary is, I think, highly desirable in the first half but might I feel have been dispensed with in the second. This is certainly a record for all gunners and ex-gunners to buy and keep, and I fancy that it will attract many others as well, though I find it a record which for me is very difficult to review entirely dispassionately

In May 1959 I expressed doubts about the Roger Wagner Chorale record of "Sea Chanties" in its mono form from the point of view of suitability of some of the material for a large body of singers and the sophistication of the presentation. Now comes the stereo version (Capitol SP8462) and I still feel the same but this does not detract in any way from the magnificence of the singing, and here, as in most things, there is ample room for more than one opinion. As for the recording, it is very fine indeed. I am beginning to wonder whether stereo does not add more to choral than to any other form of music. The titles are: Sailing, Sailing, Erie Canal, Fifteen Men on a Dead Man's Chest, Boston Come All-Ye, Rio Grande, A-Roving, The Golden Vanity, The Drummer and the Cook, High Barbaree, The Wide Missouri, Blow the man down, Lowlands, Earlye in the Morning, Haul Away, Joe, Leave her Johnny and Tom's gone to Hilo.

The Chorus of the Black Sea Cossacks conducted by Sergey Horbenko also gives gives some finely controlled and disciplined singing on Vox VX25730 (mono) which has folk songs on one side and liturgical music on the other. These folk songs seem to lend themselves better to elaborate treatment. To English ears the vibrato, both in solo and choral passages, may seem rather excessive. The folk songs are Stenka Razin, Song of the Volga Bantsen, Ecensing Bells, Legad of the Twelve Robbers, Monotonously rings the Bell and

Along the Volga. My preference is for the liturgical music on the reverse which is strangely moving. The individual items are: Bortnianski's Te Deum, May my prayer please Thee (anonymous), Rimsky-Korsakov's Pater Noster, Blessed be the man (the melody of the Kiewo-Petscharski Monastery) and Tchaikovsky's Credo. This therefore is a short anthology of the nineteenth-century movement towards breaking away from western influences and the return to the ancient Russian liturgical chant known as the Znameny. Bortnianski (1752-1825) was perhaps the originator of this movement. I find this music intensely stimulating and exciting, particularly as sung here. One or two surges of tone tax the mike to the full but the recording of both sides is very good.

Robert Wilson and the White Heather Group, whose jolly concerts have proved so successful in many parts of the world, gave one in the Royal Albert Hall last year and part of it, complete with audience reaction, makes a pleasant half hour of light-hearted entertainment for relaxation with something for everybody as is the aim of what the Americans aptly call a "package show". Mr. Wilson himself is in excellent form, as is Gordon Mackenzie, who has a pleasant light tenor voice, although Phil the Fluter's Ball taxes his breath control severely. Sydney Devine is described on the sleeve as "an eighteen-year-old rock and roller who sings at least as well as the others, and who looks much better for he wears tartan trews instead of jeans". His singing and choice of songs are better too, by a long way (H.M.V. DLP1201).

Smooth, suave and affectionate were the adjectives I used in December 1957 to describe the D.G.G. LP of the Faust Ballet Music and other items played by the Munich Philharmonic Orchestra under Fritz Lehmann. Nos. 1, 2, 5, 6 and 7 of the Faust music are now dubbed on to EPL30312. It is first class in every way.

Another dubbing takes us back much further to the Royal Air Force Band under Wing Commander R. P. O'Donnell. One side of the new dubbing (H.M.V. 7EG8462) contains the two famous marches Imperial Echoes and National Emblem which, in February 1939, I described in 78 form as sounding quite Sousaesque, and they still do. The recording sounds comparatively modern in fact. The reverse contains Walford Davies's Royal Air Force March and the General Salute and Slow March The Duke of York. These are taken from an album of ten-inch 78s which I reviewed in 1942. The sleeve of this record does not mention the fact that it is a dubbing. This may well be an oversight, if not it is I think a mistake.

Top Rank introduces a new singer to records in Bogna Sokorska, a young Polish soprano who has already made successful appearances on both B.B.C. TV and I.T.V. At 22 she obviously has not fully developed yet but there is much more than promise in her first disc and as it is an EP called "Songs for You, No. 1" I look forward with pleasure to others intended to follow (JKP2000). The songs are "The Bell Song" from Delibes's Lakmi and "Una voce poco la" from Rossini's Barber of Seville. The voice is light, of very pleasant quality and Miss Sokorska has an agility and a top note that remind me a little of Erna Sack. This then is a desirable coupling for those who have not already got these popular coloratura arias, both of which are sung at length, and not in the abbreviated form so often heard on records. The Pinewood Studio Orchestra accompanies adequately if without distinction and the recording is good.

Richard Tucker, on the other hand, is known to all. His "Neapolitan Love Songs, Vol. 2", accompanied by the Columbia

Concert Orchestra conducted by Alfredo Antonini, on Philips ABE 10070 is every bit as desirable as Volume I which appeared earlier in the year. The opulence of his voice and his caressing style suit these pleasant ditties to a T. The titles are O sole mio, Mamma mia, che vo sape?, Non ti scordar di me and Dicitencello vuie!

Brass banders are catered for by the excellent "All Star Band" under Harry Mortimer who play, and play very well indeed, Ichabod, Crimond, Blaenwern, Gay Cavalier and Dvofák's Slavonic Dance in G minor on Paxton PEP104. The same titles can be had on two ten-inch 78s instead of one EP if preferred—the first three on PR637 and the last two on PR636.

From Top Rank comes a group of EPs by Gallowglass Ceili Band led by Pat McGarr

MISCELLANEOUS

on the piano accordion—"At the Ceili". These are perfect for dancing and pleasant for listening. Incidentally "Gallowglass" is the English version of "Galloglaigh", the famous fighters of Scotland who were in the service of the Kings of Ireland centuries ago. Pat McCarr claims to be descended from one of them. The dances are grouped on the five discs according to kind—"Two Steps and Set Tunes" (JR8014), "Reels" (JKR8015), "Hornpipes" March and Waltz" (JKR8016), "Waltzes" (JKR8017) and "Jigs" (JKR8018).

Finally my committee of juniors gives its whole-hearted approval to M.G.M. EP688 on which the two popular cartoon characters **Tom and Jerry** get up to mischief in "Johann Mouse"

by Tchaikovsky, is offered on Col. DB4328 by Norrie Paramor and his Orchestra, and the voice—a very sweet voice—of Sylvia Adano. The songs are I Wonder and Once Upon A Dream, and though I don't usually like these maulings of classic melodies, I must admit this is done very well. I cannot say the same of Farewell, My Love, which is a butchery of the well-known opening theme of poor Tchaikovsky's Piano Concerto, and which is forced upon us by David Whitfield on Decca F11144.

Two pleasing vocal records I found on Col. DB4332 and Cap. CL15040. The first is a pair of duets in the Belafonte idiom by the Danish boy-and-girl team Nina and Frederik (Listen To The Ocean/I Would Amor Her), the second two numbers by the Kingston Trio, who burlesque the socially-significant type of song beautifully in M.T.A., and have a nice

adult "pop" in All My Sorrows.

I have selected a handful of instrumental singles as being worth a mention. These include an Ellingtonian (if rather monotonous) number from Stan Kenton called Whistle Walk, and an Asian affair called Tamer-Lane (Cap. CL15029), and another Oriental-flavoured tune, Asian Scene, less Asian than I had expected, though, on Oriole CB1498. This is backed by a self-explanatory thing called Mandolins On Capri, and both are played by Wilfred Burns and the Crawford Orchestra.

The same label (CB1505) has an amusing trifle by the **Tivoli Strings** in *Tipsy Piano*, with a deliciously slightly-inebriated damsel hiccuping and giggling most genteelly throughout, backed by *Sarah*, with modern strings in a neat melody. Another novelty is *The Bottle Theme*, with clinking glass and banjo to set a party mood, and *Eux—French Rockin' Waltz*, with solo saxophone and musette accordion (naturally) by **Robert Chauvigny** on Top Rank JAR142.

Lastly, Jimmy Lytell, veteran jazz clarinetist, plays his own Blues Serenade and Hot Cargo on London HL8873. His accompanists are electric organ and guitar, and drums; but from the label, no-one would know what to expect. Nor would they from the Robert Chauvigny, nor from a host of other singles lately. Why this parsimony on printing labels? It's not the recent strike, either; for goodness sake let's be knowing whether a record is vocal, instrumental, orchestral, and what type in each case.

Pop Singles strings Although this is the slack season in the this se

Although this is the slack season in the industry, there is no perceptible shortage of "single" discs, all of which are now issued with identical numbers on both speeds. One of the most successful hits in America recently is The Battle Of New Orleans, which recounts the story of the defeat of the British by the Americans in 1814. It seems a pity to drag up these old, unhappy, far-off things just now, and perhaps the greatest credit should go to Bob Cort (Decca F11145) for substituting the word "rebels" for "British" in the lyrics. Lonnie Donegan, a Scot by birth, gets away with the original words on Nixa N15206 and a lot of clowning also. These folky things seem to be holding their own quite well; there is another one (on R.C.A. 1125) by Harry Belafonte, from the same part of the world as the foregoing, Round The Bay Of Mexico, backed by a fragile bit of young-lowe sentiment, Fiften, with nice guitar accompaniment. If this sort of thing goes on, we shall soon have songs eulogizing girls of sub-teen-age!

As it is, they get younger and younger; here is a Top Rank (JAR141) of a fourteen-year-old American lass called Terri Dean, who has a mature contratto voice that, with a little experience, could make her a top star. With her name, I can't see her catching on in England, but I must say I prefer her adult approach to the noise made by youngsters on both sides of the Atlantic, many years her senior. (Titles, I'm Confessin' and I Blew Out the Flame). The same label, on JAR139, offers the work of a little girl who, when she made the film soundtracks from which the songs are taken, was only six—Shirley Temple. She sings On The Good Ship Lollipop and Animal Crackers In My Soup, with bags of self-assurance. What a great little star she was a quarter of a century

The Four Preps sing the two songs from the teenage film "Gidget" very pleasingly and wholesomely on Cap. CLI5032, and Top Rank JAR130 has Anne Heywood, who is a much better actress than a singer, in Love Is from her film "Heart Of A Man", backed by I'd Rather Have Roses. One of the girls who usually attracts me, even if I never saw a picture of her, is Julie London, who has a pair of typically seductive songs (Come On-a-my House and Must Be Catchin"), accompanied on each by bass and drums only (London HLU8891), a most praiseworthy idea. I'm sick of syrupy

strings and shricking brass. Why not more of this sort of thing? These suit Miss London exquisitely, but Jo Stafford (Philips PB935) sounds lost when trying to cope with the rigours of Pine-Top's Boogie, though All Yours is her type absolutely. I hear great things from the States of young Jennie Smith, who certainly has a nice style, though I think it's a pity that Philips PB924 has the same number (Huggin' My Pillow) on both sides. One is supposed to be the "sweet" and the other the "sweet beat" side, but there's very little difference.

AND DANCE By JOHN OAKLAND

THE MONTH'S CHOICE

Reg. Owen Orch.
Paul Whiteman Orch.
Ray Conniff Orch.
Jeri Southern
Kathy Linden
Mitzi Gaynor
Four Preps.
Julie London

Pye NPL28000
Top Rank RX3000
Philips BBL7309
Cap. T1173
Felsted GEP1002/4
H.M.V. 7EG8460
Cap. CL15032
London HL8891

The male element include the old-timers in the main and include hits by Perry Como (R.C.A. 1126) and Bing Crosby (Philips PB921). The former sings I Know and You Are In Love, and the latter the title song and I Couldn't Care Less from his latest film "Say One For Me".

Bing's British opposite number, Michael Holiday, sings Dearest and Moments Of Love on Col. DB4307, the first being the more successful. Another great British star, who has recorded for 35 years, is Stanley Holloway, who bobs up again on Decca F11140 in a gentle piece of philosophy, Growing Old, and a light humorous period-piece, Dark Girl Dressed In Blue. Another old-timer, from 'way out West, is Tex Ritter, who presents the third recording in twenty-six years of Rye Whisky, with amplified whoops and hiccups, on Cap. CL15041, backed by a monologue, Conversation With A Gun, which ought to please the twelve-year-olds.

Walt Disney seems to be doing very well with his latest films, "The Sleeping Beauty" and "Darby O'Gill And The Little People". The latter features a number called Little Irish Girl, which is recorded on Top Rank JAR163 by Janey Monro and Sean Connery, but their better side is the saga of Ballamaquilty's Band, which bears a strong resemblance to Mannara's Band. Further Disney music, written

LPs and EPs

Many of the EP issues continue to be extracts from former LPs, so a mention of the best will suffice. I'm glad to see the first from the Ted Heath LP (Decca LK4280) appearing on DFE6511. It is part of the Olde Englyshe album, and includes Lincolnshire Poacher, Greensleeves, Cherry Ripe and London Bridge Is Falling Down.

Nina and Frederik are represented again on Nixa NEP44002 in three numbers from NPT19023, and an extra, all of them in calypso style that they have mastered and polished to become Denmark's answer to Belafonte, and Fred Astaire, nearly sixty years young, shows how polished a top-flight American artist can be, with a neat rhythmic accompaniment, in an excerpt of four "Top Hat" numbers from his LP, on H.M.V. 7EG8463.

Eydie Gormé is supposed to be the greatest in current American girl singers, but in neither



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her EP from one of her LPs of recent vintage I.M.V. 7EG8474) nor in her new LP (H.M.V. P1257) did I find much to appeal to me; a her numbers sound rather strained. I made it one of the most charming things in "Oklahoma", and Hello, Young Lovers means nothing compared with the late Gertrude Lawrence's version. Oddly enough, this is included in an excellent set by a new coloured singer whose records I shall watch with pleasure and listen to with delight—Earl Grant (Bruns. LAT8297). The set is called The End, but I hope it is just the beginning.

Joni James is another American girl with thin voice that I can have too much of (M.G.M. C777), but her compatriot Jeri Southern (Cap. C1173) is much more mellow and warmer. She also pleases me by her choice of Cole Porter numbers, few of them really well-known and all of them very well done. Other American girls whose voices please me are sweet-toned **Kathy Linden**, who has eight numbers beautifully done in suitably varied styles on Felsted GEP1002 and 1004; Betty Johnson, whose fresh voice is spoiled by the use of multi-recording on some tracks of London REE1221; and Mitzi Gaynor, who crams six good numbers on to H.M.V. 7EG8460, in mellow tone and appealing manner.

This cramming of so much on to little EPs means no dividing scrolls, which makes individual selection very difficult. It occurs again on Russ Conway's Col. SEG7906, Another Six, which of course includes Side Saddle and Pixilated Penguin. All jolly fun, if hardly elevating; more suave piano music can be found on Fontanas TFE17140, on which Ian Stewart recalls the late Carroll Gibbons and Charlie Kunz by means of songs they wrote or with which they are associated, and TFE17137, which gives us Ken Jones with strings in So In Love and other decorous dinner

Much is made nowadays of the big brass sound, but so often it is harsh and hard to take in any but the smallest doses. But I can take it as served by Les Brown and his Band of Renown, reliving their past successes on Cap. T1174, or by Reg Owen, as on Nixa NPL28000, which proves that although the title is Manhattan Spiritual and the numbers are mostly American, we can do this sort of thing What a glorious trombone choir! The same arranger has an EP from his Irving Berlin LP on R.C.A., nine Berlin songs being grouped on RCX145.

As I have said before, though, I do wish that they would leave Glenn Miller alone. Both R.C.A. (RCX1034/5) and Top Rank (TR5003 and JKR8019) are plugging the original Miller band, the former from discs that sound much clearer, but otherwise little different from the latter which are, of course, from film soundtracks. The titles overlap in two cases. Surely we all have all the Millers we want in one form or another by now?

Two records that try and re-live the 1920's are both Top Rank discs. One is that rarity these days, a 10-inch LP (RV4002) and gives us some amusing and pretty authentic-sounding accounts of eight top hits of that crazy era, played by **Enoch Light** and the Charleston City All-Stars, and the other is a really beautifully-done 12-inch by Paul Whiteman, no less, who shows on RX3000 that he, a symbol of the 20's, is up-to-date with his arrangements and includes a fine new Rhapsody In Blue, as well as When Day Is Done, Ramona, Monterey

and Autumn Leaves.

The music from "South Pacific" is included in a most intelligent set by Ray Conniff on Philips BBL7309 (along with "Oklahoma", "The King And I" and "My Fair Lady")

and the whole of Vogue VA160138 is devoted to the same score by George Wright, who produces fantastically wonderful sounds from a Wurlitzer organ. What a recording triumph!

STAGE AND SCREEN

Some Like It Hot—Songs and background score (Deutsch). Sound track. (London 12 in. LP Mono HA-T 2176, Stereo SAH6040, 27s. plus 8s. 9\frac{1}{2}4. P.T.).

Valmouth (Wilson). West End Cast. (Pye 12 in. LP Stereo NSPL 83004, Mono NPL 18029, 25s. 9d. plus 8s. 4\frac{1}{2}4. P.T.).

West Side Story (Bernstein; Sondheim), Soloists and orch. (Saga 10 in. LP Mono STL9100, 16s. 2d. plus 4s. 10d. P.T.).

Cinderella (Rederes: Hammerstein II), Soloists.

plus 4s. 10d. P.T.).
Cindereila (Rodgers; Hammerstein II), Soloists, chorus and orch. (Saga 10 in. LP Mono STL9101, 16s. 2d. plus 4s. 10d. P.T.).
Hit the Deck (Youmans; Robin, Grey, Caesar). Millicent Martin and Kevin Scott with orch. and chorus. (H. M.V. 7 in. EP Mono 7EG8458, 8s. plus 2s. 7\frac{1}{2}d.

People, I know, differ in their tastes and I am ready to believe that some like Some Like It Hot. It's a disc that I would happily settle on a desert island to avoid. Marilyn, Monroe's singing voice is not among her chief attractions, but Miss Monroe sings, whilst ragtime piano is probably among the least of Adolph Deutsch's musical accomplishments, Mr. Deutsch plays; Matty Malneck's music was by no means a strong point in the original film, but here it is, every synthetic, sickening note. These artistes, boasts the sleeve, were "Recorded for the Talented Listener", who must feel rather out of place in their company.

My views on the words and music of Valmouth appeared in April and the richer tones of a stereo issue have done nothing to change them. The sound is excellent but does not reconcile me to the show. Pye have also issued Edmund Hockridge's selection from Gigi in stereo on NSEP85002 (Mono NEP24092). The title song comes off well, but all four numbers need more than a resonant voice to be heard at their best (Original Cast-MGM C770, reviewed in March).

The Saga "cheap editions" of stage musicals have done very well by Leonard Bernstein but fallen down on Richard Rodgers. In West Side Story the unidentified orchestra under Lawrence Leonard, Bernstein's choice for the London production, plays the original orchestrations and plays them splendidly. The singers too deserve direct comparison with the original cast (Philips BBL7277, reviewed in January) and the West End Cast (H.M.V. 7EG8429) reviewed in April) and the success of Bruce Trent and Lucille Graham in the romantic numbers is a success on a high level. Mr. Trent cannot adapt himself to the idiom of "Cool" or the brilliantly original "Something's Coming" which is taken a little too fast for comfort and the duet between Maria and Anita just lacks the final authority of Chita Rivera's and Marlys Watters' performance at Her Majesty's. I have judged this record by the highest standards as it deserves. Its most serious fault is the omission of the chorus numbers, "Krupke" and the "Jet Song", otherwise it runs the Philips issue a close second. At the price, that is quite an achieve-ment. Mr. Leonard would undoubtedly have improved Cinderella which becomes very sluggish under Gilbert Vinter. Denis Quilley sounds well as the Prince and Elizabeth Larner is adequate in the title role, but the whole performance seems never to recover from a bad start. The originals are Philips BBL7276 (American TV production) and Decca LK4303 (West End pantomime), very different but each in its own way immensely superior (reviewed in February and March).

H.M.V's Hit the Deck took me by surprise-Tony Osborne's orchestrations are so appro-priate and exciting that this EP not only displaces the Fontana version I recommended last November but stands out as one of the best English re-creations of a theatre score that I have heard.

MICHAEL COX.

JAZZ ^. SWING

Reviewed by

CHARLES FOX, ALUN MORGAN AND OLIVER KING

"The Anatomy Of Improvisation"

"The Anatomy Of Improvisation"
Jessica's Day (Dizzy Gillespie Orchestra): Bloomdido
(Charlie Parker-Dizzy Gillespie Quintet): Blues For
The Oldest Profession (Teddy Wilson Trio): Trumpet
Blues (Dizzy Gillespie-Roy Eldridge Sextet): Contab
With Rab (Johnny Hodges and the Ellington All Stars
Platinum Love (Coleman Hawkins Sextet): Hallucinations (Bud Powell): Monogram (Buddy DeFranco
Quartet): Blues in B Flat (Art Tatum-Benny CarterLouis Bellson): The Opener (Lester Young with Jazz
At the Philharmonic). At the Philharmonic).
(Columbia 12 in. LP 33CX10141—30s. plus 9s. 9d. P.T.).

This record has been issued to illustrate the third section—"The Anatomy of Improvisation"-of Leonard Feather's new book (see my review on page 110). At the same time it makes a remarkably good anthology in its own right, even though only two of the recordings-Teddy Wilson's Blues For The Oldest Profession and Bud Powell's Hallucinations—are not already available. Those two new tracks, as it happens, are among the best on the LP, Wilson sounding beautifully poised and playing very fluently, Powell letting the notes spill out in a

spontaneous, typically urgent fashion. All the other recordings have already been reviewed in these pages at some time within the past three or four years, so I shall merely point out that Gillespie can be heard at his most audacious in Jessica's Day, that Parker is both lyrical and intense in Bloomdido, and that Hodges floats through Confab With Rab with his customary noncholance. Two of the tracks are unusual: Blues In B Flat, because Carter has rarely been heard improvising on blues chords, and The Opener, because it presents Lester Young and Charlie Parker playing alongside one another. The LP, in fact, is almost flawless, marred for me only by a certain dullness in Buddy DeFranco's ideas (his technique is brilliant enough) and by Tommy Turk's vulgar, "honking" trombone solo at the start of *The* Opener.

Alun Morgan's otherwise excellent sleevenote slips up when it indicates the keys in which

the transposing instruments (the brasses and reeds) play their solos. The keys shown on the sleeve are the concert keys, as written for the piano and as illustrated in Leonard Feather's book. Any trumpeter, trombonist, clarinettist or saxophonist wanting to copy these solos, therefore, should transpose in the usual way.

Cat Anderson

Cat Anderson

"Cat On A Hot Tin Horn"

Little Man: Cat's In The Alley: Blue Jean Beguine: My Adorable "D"/June Bug: Don't Get Around Much Any More: Birth Of The Blues: You're The Cream In My Coffee: Nina. (Mercury 12 in. LP MMB12006—25s. 9d. plus 8s. 4\frac{1}{2}d. P.T.).

I'm afraid Cat Anderson lives up to the

height of his reputation as a high-note specialist throughout most of this LP. With the exception of You're The Cream In My Coffee and Don't Get Around Much Any More (both scored by Ernie Wilkins, incidentally), the music is brash and noisy. There are echoes (but only faint ones) of Duke Ellington in Little Man and My Adorable "D" (featuring some very spindly Earl Warren alto), and of Basie in Cat's In The Alley, while June Bug, built around a trumpet slur, is a mixture of Jimmy Lunceford and Goosey Gander. The band includes some talented studio musicians, but the solo-playing, apart from Jimmy Cleveland's over-technical trombone work, is very coarse-Gat isn't playing himself, gets taken up by Jimmy Forrest, who blows his tenor in a very rowdy fashion. But the musical depths are really plumbed at the end of Little Man, when Cat, Ernie Royal, Ray Copeland and Reunald Jones squeal their way through sets of "twelves' and "fours". C.F.

"Barrelhouse, Boogie Woogie, And Blues"
Boogie Woogie (Pete Johnson): Shout For Joy
(Albert Ammons): Bear Cat Crawl (Meade Lux Lewis):
Boogie Woogie Prayer (Lewis, Ammons, Johnson):
K. K. Boogie (Henry Allen's Orchestra)|Boo-Woo
(Harry James and Pete Johnson): Woo-Woo (Harry
James and Albert Ammons): Little Joe From Chicago
(Mary Lou Williams): A-Fiat Dream (James P. Johnson): Bear Trap Blues (Jimmy Yancey).
(Fontana 10 in. LP TFR8018—21s. plus 6s. 10d. P.T.).
With the exception of Boogie Woogie Prayer.

With the exception of Boogie Woogie Prayer. where Meade Lux Lewis, Pete Johnson and Albert Ammons all sat down to play at two pianos and made a great mess of it, this is a useful and quite exciting collection. Apart from James P. Johnson's A-Flat Dream, more or less in the "Harlem piano" tradition, these tracks all contain boogie-woogie playing, ranging from the earliest style (Bear Trap Blues) to more sophisticated variants (Little Joe From Chicago, K.K. Boogie). K.K. Boogie, incidentally, is performed by Kenneth Kersey with Henry Allen's little band and also features the playing of J. C. Higginbotham and Ed Hall. The solos by Johnson, Ammons and Lewis are all excellent and so, surprisingly enough, are those on which Harry James appears. But then James has always been capable of playing quite good jazz when ever he wants to. All the tracks were recorded between 1939 and 1941, years which saw boogie-woogie experiencing great popularity. Most of the performances were issued in this country, but have been unavailable for C.F. a long time.

Ray Charles

Ray Charles

"At Newport"

The Right Time (V): In A Little Spanish Town: 1 Got A Sweetie (V): Blues Walts/ Hot Rod: Talkin'

'Bout You (V): Sherry: A Fool For You (V).
(London 12 in, LP Stereo SAH-K6008, Mono LTZ-K15149

-27s. plus 8s. 9 dd. P.T.)

It was in the December issue of THE GRAMO-PHONE that I praised "The Great Ray Charles" (LTZ15134), singling out Charles' piano playing as being particularly outstanding. Since then, Ray Charles has been boosted pretty heavily on both sides of the Atlantic, but principally as a singer—and a blues-singer at that. The sleeve of this LP, for instance,

describes him as "a classical blues singer" which really is complete nonsense. Charles' technique is that of the gospel singer (He was after all, once a member of the Five Blind a baroque approach which decorates and lingers over the melody, coming closer to the technique of Spanish cante hondo, especially the saeta, than it does to the sinewy directness of blues. All the songs here are really gospel songs, set in 16- or 32-bar patterns and usually performed in 3/4 or 6/8 time. The lyrics have been altered, but only enough to make the subject-matter secular instead of religious. (The gospel song which begins "When I am lonely, I talk to Jesus" turns up here as "I got a woman way over town"). In other words, songs of passion have been changed to songs of emotion, an aesthetic blunder and a process I find cheap and embarrassing. late Bill Broonzy summed up Ray Charles' singing very shrewdly when he said: "He's got the blues he's cryin' sanctified. He's mixin' the blues with the spirituals. I know that's wrong."

All these performances were recorded at last year's Newport Festival, yet the general standard is rather indifferent. Charles' sevenpiece band plays much more raggedly than it did on the earlier LP and the drummer sounds unpleasantly heavy. Easily the best track is Sherry (another name for Baby, Won't You Please Come Home), which contains some excellent piano playing by Ray Charles. Charles plays the piano well throughout the record, in fact, whether accompanying himself on the gospel-blues or sounding quite at home with the 3/4 time of Blues Waltz. His alto-playing is a very different matter, however, shrill and hysterical, and heard at its worst on Hot Rod, a theme that starts off like Dizzy Gillespie's The Champ. In A Little Spanish Town, I'm afraid, is just a worthless hunk of Latin-American hokum.

Bix Beiderbecke Vol. 1. "Bix And His Gang" Jazz Me Blues: Thou Swell/Royal Garden Blues:

Jazz Me Blues: Thou SwellRoyal Garden Blues: Wa-Da-Da. (Fontana 7 in. EP TFE17059—0s. 3d. plus 3s. P.T. Vol. 2. "Bix and Tram"
Clarinet Marmalade: Misslesippi Mud (V)/A Good Man is Hard To Find: There'll Come A Time. (Fontana 7 in. EP TFE17080—0s. 3d. plus 3s. P.T.)
Baby, Won't You Please Come Home? (V): Bless You! Sister (V) (Frankie Trumbauer Orchestra)/Because My Baby Don't Mean Maybe Now (V) (Paul Whiteman Orchestra): Take Your Tomorrow (V) (Frankie Trumbauer Orchestra)/Fontana 7 in. EP TFE17061—9s. 3d. plus 3s. P.T.)
Vol. 4. "Frankie Trumbauer Orchestra"
Kraxy Kat: Three Blind Mice/The Love Nest: I Like That.

That.
(Fontana 7 in. EP TFE17109—9s. 3d. plus 3s. P.T.)

Bix Beiderbecke remains an elusive and romantic figure, the first famous jazz musician to die young. It would hardly be surprising if the legend had not magnified his musical talents a little, yet in fact Bix's cornet-playing takes on even greater stature as the years roll by. But if Bix was the genuine thing, a dedicated and lyrical soloist, most of his companions were Apart from a guitar solo by Eddie Lang (in Three Blind Mice) and the occasional sortic by Adrian Rollini, Jimmy Dorsey or Don Murray, most of this music, when Bix isn't playing, makes dull and sometimes worful And Frankie Trumbauer's singing (heard on three tracks) has a real vintage horror about it, particularly when compared with Bing Crosby's work on Mississippi Mud and the Paul Whiteman track. (I notice, incidentally, that the vocal chorus by Martin Hunt which originally disfigured *The Love Nest* has been carefully clipped out.) What is left however, when these criticisms have been made is some of the most melodic and virile solo-playing in jazz. Sometimes the phrases roll out like quicksilver; at other times there is a note of truculence a hint of toughness, as when Bix

punches out the notes in the 7th and 8th bars of his solo on Jazz Me Blues. What is certain, though, is that this solo and Bix's playing on Royal Garden Blues, Clarinet Marmalade, Missispi Mud, Because My Baby Don't Mean Maybe and Krazy Kat will sound just as good in another thirty years.

An odd thing is that these four EPs appear just as Philips are deleting their LP of Bix Beiderbeck Story" (BBL7014), which contains twelve completely different tracks. I should have expected these new issues to stimulate interest in the earlier record.

"Something Else"
Invisible: The Blessing: Jayne: Chippie/The Diaguise: Angel Voice: Alpha: When Will The Blues Leave?: The Sphinx.
(Contemporary 12 in. LP LAC12170—27s. 6d. plus 8s. 114d. P.T.).

Every jazz critic, I suspect, nurses the fear that one day he's going to make an awful ass of himself, denouncing some new but eccentric genius as a musical charlatan and getting guffawed at and snorted over for decades to come. All the same, a man has to do his job honestly, and I must go on record as believing that the music Ornette Coleman blows through his plastic alto saxophone is incoherent, ugly, -as Agatha Runcible might have put it -"positively sick-making". That plastic alto doesn't help Coleman to get a very good tone, of course, and he is in any case rather an indifferent technician, yet whenever he plays within the ensemble he sounds a fairly normal performer, while the band itself obeys the ordinary conventions of tonality. In addition Coleman has written some quite attractive and ingenious tunes (Jayne, incidentally, is based on the chords of Out Of Nowhere), most of them getting away from the ordinary two- and four-bar patterns of jazz phrasing. But when-ever he takes a solo Coleman seems to lose his grip on reality.

Now 29 years old, Coleman, a Texan, taught himself to play the alto and tenor saxes and toured with a couple of rhythm-and-blues bands before getting stranded in Los Angeles in 1951. Since then he has mostly worked in and around that city, although not always as a musician. "Most musicians didn't take to me", he admits on the sleeve, "They said I didn't know the changes and was out of tune". Now, at any rate, he occupies a complete LP, performing in the company of Don Cherry, an enterprising and efficient trumpet-player, Walter Norris (piano), Don Payne (bass) and Billy Higgins (drums). Nat Hentoff's sleeve-note outlines Coleman's theories about tonality and rhythms, his belief that the melodic line should determine the harmony, that the rhythms should constantly be changing. All of which is fair enough, and something of the kind has actually been accomplished by Gil Evans and Miles Davis, as well as plenty of modern classical composers. But when Coleman destroys the tonality within his solo, virtually allowing himself to play the first phrase that comes into his head, while his band works its way through a fairly conventional arrangement, then the result seems not only hybrid but meaningless.

Ken Colyer's Jazzmen
"Ken Colyer In Hamburg"
Dauphine Street Blues: Bill Bailey, Won't You
Please Come Home? (V)/Bourbon Street Parade:
Bye'n' Bye: When The Saints Go Marchin' In (V)
(Decca 10 in. LP LF1819—17s. 3d. plus 5s. 74d. P.T.).

This is the exact opposite of the Chris Barber LP, reviewed last month. Apart from the fact that every one of the five tracks goes on for far too long, there is absolutely nothing in the music to interest anyone whose appreciation of jazz extends beyond the rabble-rousing stage, the level, I fear, of the audience in Hamburg. where the recording was made. The only



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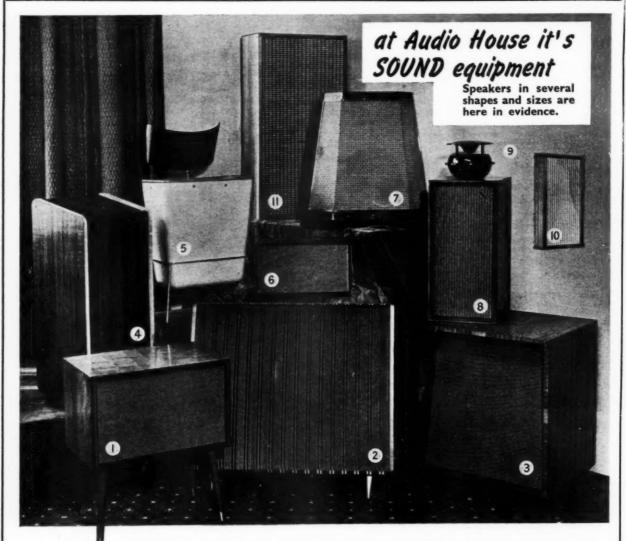
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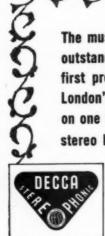
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Eddie Costa Quartet

"Guys And Dolls Like Vibes"

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\lambda_0\] 1: Guys And Dolls [I'll Know.

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\lambda_0\] (coral 7 in. EP FEP2018).

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\lambda_0\] 2: I've Never Been In Love Before/Luck Be A

Lady. Coral 7 in. EP FEP2019). Vol. 3: Adelaide/If I Were A Bell. Coral 7 in. EP FEP2020—each re ss. 0 d. P.T.). each record 9s. 3d. plus

The Coral division of Decca has perpetrated the faux pas of the month. The backs of all these record sleeves are filled with advertising for EPs of music that ranges from rock-and-roll to Lawrence Welk, with nothing about Eddie Costa at all. Even the personnel is omitted, and I think I shall render jazz a service if I point out that the quartet comprises Costa on vibes; Bill Evans, piano; Wendell Marshall, bass; and Paul Motian, drums. Although the instrumentation is identical to that of the Modern Jazz Quartet, there the resemblance ends; Costa has set out not only to perform six tunes from Frank Loesser's Guys And Dolls but also to provide the maximum solo space for all the musicians. Eddie himself has never sounded more impressive on vibes; at times the resemblance to Vic Feldman is extremely close, and the overall superiority to, say, Terry Gibbs, very marked. But the most important factor is the presence of the talented Bill Evans, an erstwhile member of Miles Davis' sextet and a pianist of considerable potential. In places he shows the influence of Thelonious Monk, but his playing is never deeply esoteric; rather is it like a symmetrical interpretation of Monk at his most melodic.

"New Bottle, Old Wine"
St. Louis Blues: King Porter Stomp: Willow Tree:
Struttin' With Some Barbecue/Lester Leaps In:
'Round About Midnight: Mantecal: Bird Feathers.
(Vogue 12 in. LP LAE12173—27s. 6d. plus 8s. 11 d.
P.T.)

After the exquisite "Miles Ahead" (Fontana TFL5007) and the more boisterous Esquire LP (32-070), Gil Evans has chosen to score a set of themes that occupy important niches in jazz history. And just as he did in "Miles Ahead", Evans has built the arrangements around a single soloist, in this case the alto saxophonist, Julian "Cannonball" Adderley. Adderley's fiery, somewhat mercurial style of playing is far removed from the quiet, reticent manner of Miles Davis, but if the resulting music lacks Davis' detachment it possesses an impetuosity and vehemence that are missing from the earlier LP. Never, in fact, have I heard Adderley perform so well. All the same, it is Evans' arrangements which dominate the record.

Round About Midnight, meditative and introspective, is full of delicate scoring for trombones and horns, with the tuba underneath, the kind of scoring that Whitney Balliett has called "port and velvet". An element of parody enters into Struttin' With Some Barbecue, its opening theme-originally stated by Louis Armstrong's imperious trumpet back in 1927 being performed upon the tuba. But Evans is fond of keeping a link with the famous recordings of these themes. One example is the voicing, echoing the Charlie Parker Quintet, at the start and close of Bird Feathers; another comes halfway through the headlong King Porter Stomp, where Evans has scored a chorus in a similar way to one on Fletcher Henderson's 1933 recording of the tune.

Also to be heard in solos are Frank Rehak (trombone), John Coles (trumpet) and Chuck Wayne (guitar). Gil Evans himself plays the piano (his work in Willow Tree is gently sug-gestive of "Fats" Waller) and directs a 13-piece orchestra that contains most of the leading New York session-men. Art Blakey or Philly Joe Jones, depending upon which tracks you choose, can be heard behind the drums. Every one of these performances is rewarding, for Evans has transformed each theme into a new and predominantly orchestral reality. No jazz arranger or composer, I swear, producing more imaginative or more exciting C.F.

Coleman Hawkins And Ben Webster

"Blue Sacophones"

Tangerine: La Rosita: Cocktails For Two: Shine On Harvest Moon: You'd Be So Nice To Come Home To/Blues For Yolande: Maria: It Never Entered My Mind: Prisoner Of Love.

(Columbia 12 in. LP 33CX10143—30s. plus 9a. 9d. P.T.)

I don't think it's premature to call this record a modern jazz classic, and by "modern jazz" I mean the jazz of today. For the last three decades or more Hawkins and Webster have been playing the jazz of the day better than almost anyone else. It's some measure of their continuing maturity that both tenor men now seem to be playing better than ever before. Certainly I doubt if they've been heard to better advantage in each other's company on any previous occasion (and I've not forgotten the classic Lionel Hampton date with Ben, Coleman, the late Chu Berry, Benny Carter, a youthful Dizzy Gillespie and a wonderful rhythm team). Here, the accent is on ballads and blues, with the tempos seldom exceeding an undulating medium pace. The result is rather like eavesdropping on a series of mellow conversations between two very old friends as they remind each other of happy times. The only jarring moment occurs in the rhythm-and-blues-style Blues For Yolande, when Hawk discovers he can imitate the braying of an ass on the tenor, but for the rest of the set lyricism and taste go hand in hand. It should not be difficult for confirmed Hawkins and Webster collectors to identify their idols (no solo chart is provided because the sleeve-note writer was able to hear only a couple of the original tapes before producing his copy). Ben plays with the smoother tone, exploiting the alto register on occasions, while Coleman has the stronger, more virile sound. Comparisons are invidious, but I must say that I derived tremendous pleasure from Webster's playing; his easy, singing style at times reflects the alto conception of Benny Carter, and in his first chorus on Richard Rodgers' lovely tune, It Never Entered My Mind, he seems to acknowledge the considerable influence of Stan Getz on the "ballad" tenor style of today.

The very helpful rhythm section is composed, almost certainly, of Oscar Peterson, Herb Ellis and Ray Brown, with the addition of a very accomplished drummer. As this date took place at the same time as Webster's own "Soulville" album (33CX10122) I've no doubt the unidentified percussionist is Stan Levey. Shine On Harvest Moon and La Rosita, incidentally, are also available on standard-play Columbia LB10105. A.M. Columbia LB10105,

Billie Holiday

"Songs For Distingue Lovers"
Day In Day Out: A Foggy Day: Stars Fell On Alabama: One For My Baby: Let's Call The Whole Thing Off/Just One Of Those Things: I Didn't Know What Time It Was: Comes Love: Embraceable You: They Can't Take That Away From Me. (Columbia 12 in. LP 33CX10145—30s. plus 9s. 9d. P.T.)

Jazz lost one of its most eloquent voices on July 17, 1959 when Billie Holiday died at the alarmingly early age of 44. On form, her importance as a jazz singer could not be over-stressed, while even on her "off" days (and the "off" days seemed to predominate towards the end) her singing had an intensity of expression which could not be ignored.

I was never particularly impressed by Billie Holiday's records produced "under the personal supervision of Norman Granz", but this new LP is a most welcome exception. For one thing the tunes were much more in keeping with Billie's highly personal style. (Asking her to sing such an "instrumental" melody as Duke's Prelude To A Kiss, as she was for the "Velvet Mood" album, seemed to me to be inviting certain disaster). Secondly, the supporting group was near-perfect; the overall sound is reminiscent of the classic Vocalion dates before the war and the subrogation here of Ben Webster for Lester Young did not lessen the value of the music one iota. Billie had that rare quality of being able to get inside the lyrics of a song, and when she told us that she'll have "one for my baby, and one more for the road" the pathos of the situation was apparent at once. Nowhere did she give the impression of deliberately tugging at our heart-strings with the practiced emotionalism of a Johnnie Ray; rather we were drawn into the mood she created with deeply moving intensity. Despite what Miles Davis (quoted by Charles Fox in his excellent sleeve-note) may say, I doubt if many of Billie's admirers will agree that she was singing better towards the end than in the past. Technically her voice was limited but she still had the ability to make music of great sensitivity.

Webster and Harry Edison supply some superb obbligatos as well as taking several lengthy solos while Jimmy Rowles fulfils to perfection his role as a kind of latter-day Teddy Wilson. Another important member of the team is the sometimes maligned Barney Kessell and it's unfortunate that the name of the bass player is not known. (My guess is Red Callender.) Thanks to Ken Palmer at E.M.I. the customer is well-served as far as playing-time is concerned, the music on this recommended LP lasting for fifty-two minutes.

"Jazz Greats"

"Jazz Greats"
Vol. 1. "The Big Bands'
Lafayette (Bennie Moten's Kansas City Orchestra):
South (Count Basie's Orchestra):Lover Man (V)
(Duke Ellington's Orchestra)- Shoe Shine Boy (V)
(Fletcher Henderson's Orchestra),
(R.C.A. 7 in. EP RCX1027—9s. 3d. plus 3s. 0}d.

Both this EP and the one which Oliver King reviews below are strange compilations, mixing up periods and styles in the most random fashion. "The Big Bands", for instance, are represented by one of Duke Ellington's dullest recordings, a mediocre Fletcher Henderson (why not *Hocus Pocus* or *Tidal Wave*, instead?), Bennie Moten's frenzied *Lafayette* and a politely swinging track by Count Basie's orchestra. The last-named couple of recordings are not only the best ones, they also symbolize how only the best ones, they also symbolize how Kansas City jazz changed in the fifteen years separating Lafayette (1932) and South (1947). The Moten band is wild, agitated, with attacking solos from Ben Webster and Hot Lips Page and Basie's piano thundering like "Fats" Waller's; Basie's orchestra, by comparison, sounds as smooth as milk, with Basie almost dawdling at the keyboard. Kay Davis sings in a throaty and dreary manner throughout Lover Man (made in 1946), while Roy Eldridge is featured (playing Armstrong-style trumpet and singing in a waif-like fashion) on Hender-son's 1936 version of Shoe Shine Boy, a track which also contains a short but lively solo from Chu Berry.

Vol. 2. "Chicago to New York"

She's Cyrin' For Me (New Orleans Rhythm Kings):
Divery Stable Blues (Original Dixieland Jazz Band)/
Lavenport Blues (Red and Miff's Stompers): Wild
Dog (Joe Venuti and his Blue Four).
(R.C.A. 7 in. LP RCX1028—9s. 3d. plus 3s. 0-d. P.T.).

Livery Stable Blues is not one of the Original

Dixieland Jazz Band's best recordings; it would have been much better if Fidgety Feet (hitherto only issued as a 78 in America and Canadaand in 1919 at that!) had been used instead. The New Orleans Rhythm Kings recording is a fine one, rocking along merrily, although I miss the gorgeous clarinet inventions of Leon Rappolo. Red and Miff's Stompers (led, of course, by Red Nichols and Miff Mole) make a neat job of the Bix Beiderbecke tune, while the Venuti Blue Four was the first and the finest of all the "chamber-music" jazz groups. Pete Pumiglio's baritone sax, however, is not a patch on Adrian Rollini's bass horn on the earlier Blue Fours. All the same, Eddie Lang is there, and as far as I'm concerned he's the greatest of all jazz guitarists.

O.K.

Metronome All-Star Bands

Metronome All-Star Danus Blue Lou: The Blues (1989): Bugle Call Rag: One O'Clock Jump (1941): Look Out/Metronome All-Out (1946): Overtime (Masters 1 & 2): Victory Ball (Masters 1 & 2) (1949). (Camden 12 in. L.P. CDN122—19s. 94d. plus 6s. 5d. P.T.).

Democracy doesn't work very well within the arts, particularly when jazz fans set about selecting the best jazz musicians. If anyone needs convincing just how capricious and fallible the voters in jazz-polls can be, he has only to study this LP, a collection of recordings made by winners of the annual poll conducted by "Metronome", the American musical magazine. As the sessions took place in 1939, 1941, 1946 and 1949, the disc should really reflect the change from "swing" to modern jazz that took place in the early 1940s, but not until 1949 do musicians like Charlie Parker and Dizzy Gillespie pop up, while Lester Young, Art Tatum and Bud Powell—to pick three acknowledged masters who flourished in that decade—are nowhere to be heard. Which is all the more amazing when one considers that Arthur Rollini, Sonny Dunham, Tex Beneke, Herbie Fields, Will Bradley and Charlie Ventura can all be found somewhere on this

But don't let this carping dissuade you from hearing the record; it actually makes absorbing listening, even if the level of solo-playing is pretty inconsistent. It would take up far too much space to list the personnel, so let me just mention the outstanding soloists. In 1939 Penny Goodman and Jack Teagarden Benny Goodman and Jack Teagarden dominated the session, while two years later it was Charlie Christian and Count Basie who stood out. Dave Tough drums brilliantly in Look Out and Metronome All-Out and the latter track also contains a nicely-poised solo by Johnny Hodges. Two masters—a ten-inch and a twelve-inch version—were made of the titles on the 1949 session, a session at which Charlie Parker towered head-and-shoulders above everybody else. The solo routines listed for these tracks, incidentally, apply only to the twelve-inch versions. And while talking about the sleeve, I ought to point out that the routine for One O'Clock Jump omits twelve bars of riffing by Coleman Hawkins in between the solos of J. C. Higginbotham and Cootie Williams.

Dinah Washington/Betty Roche

Blues For A Day: Rich Man's Blues: All Or Nothing: Beggin' Mamma Blues: Chewin' Mama Blues: Pacific Coast Blues/Wise Woman Blues (Dinah Washington): Blues On My Weary Mind: Trouble Trouble: I'll Get by (Betty Roche): Design For Jivin' (Earl Himes Septet).

(Top Rank 12 in. LP RX3006—24s. 3d. plus 7s. 11d. P.T.)

Dinah Washington and Betty Roche originally made their names as band-singers, the former with Lionel Hampton, the latter with Duke Ellington. This LP contains recordings they cut for the Apollo label during 1944, Dinah Washington being accompanied by an eightpiece band that included Lucky Thompson, Milt Jackson and Charlie Mingus, while Betty Roche sings with the Earl Hines Septet—Hines, Johnny Hodges, Flip Phillips, Ray Nance, Al Casey, Oscar Pettiford and Sid Catlett. Not surprisingly, the solo playing outshines the singing. Lucky Thompson, in particular, contributes warm and inventive tenor solos to

every track by Dinah Washington, while Betty Roche's performances are supplemented by some beautifully poised alto playing by Johnny Hodges, Hines staccato piano work and unexpectedly tasteful and gentle solos from Flip Phillips. Al Casey is heard only briefly, while Ray Nance mostly restricts himself to

the violin; a pity.

Despite her vigorous approach, Dinah Washington has a small, rather nasal voice. At times she reminds me of Helen Humes, at other moments there seems a faint resemblance—but only a faint one—to Billie Holiday singing blues. On the whole, though, this is merely run-of-the-mill blues singing, functional and far from profound. Betty Roche used to be better-known for her "shooby-dooby" style of singing (to use Benny Green's onomatopoeic phrase), but here she sings a blues (Trouble Trouble), a ballad (Pil Get By) and a 32-bar hybrid blues (Blues On My Weary Mind)—all performed in a careful but slightly disinterested fashion. Design For Jivin', the last track, lets the Hines Septet loose on its own; the result is a pleasantly buoyant performance of a tune that sounds just like Doing the Gongonzola, also credited to Leonard Feather, which Danny Polo recorded in Paris before the

IN BRIEF

C.F.

The Mastersounds. "Kismet". Overture: (Not Since Ninewsh: Olive Tree: Stranger In Paradise: And This Is My Beloved: Night Of My Nights: Sands Of Time): Gesticulate and Rhymes Have I: Olive Tree: Not Since Ninewsh Baubles, Bangles And Baads: Fate: And This Is My Beloved: Stranger In Paradise. (Vogue 12 in. LP LAE12179—27s. 6d. plus 8s. 114d. P.T.).
This is obviously the successor to The Mastersounds' interpretations of tunes from "The King And I" (Vogue LAE12132) and it suffers from the same faults. For too much of the time the group sounds like an over-luicy

This is obviously the successor to The Mastersounds' interpretations of tunes from "The King And I" (Vogue LAE 12132) and it suffers from the same faults. For too much of the time the group sounds like an over-juicy version of the Modern Jazz Quartet, moody and rather maudlin. When one remembers that The Mastersounds includes two fine jazz musicians in Wes Montgomery (just about the best guitarist around today) and his brother Buddy (on vibes), then boredom gives way to irritation. On some of the tracks—Not Since Nimech, Basbles, Bangles And Beads and Stranger In Paradise, for instance—they get a chance to cut loose, and even Fate, despite the incessant clanking of chains, contains some valiant work by Wes. But most of the time this music is far too perfumed, much too languorous. C.F.

FOLKSONG

There is an unfortunate tendency nowadays for beauty to become confused with prettiness. Among the records reviewed below, for instance, are many that contain beautiful songs, yet the performances, even if judged kindly, are frequently no more than pretty or genteel. This criticism can certainly be made about two young Americans who have recently visited Britain—Robert Smith and Sandy Paton, both of whom sing in a rather chi-chi, Paris-cellar manner. Robert Smith's collections (Beltona LPs LBA26 & LBA27) include songs from Spain, France, Serbia, England, Scotland and America, and this eclecticism becomes irritating, particularly when the accompaniments—Smith himself on zither and lap-harp—are so monotonous. And although Sandy Paton ("American Folk Songs", Col-lector Records EP JEA2; "Folk Songs Of , JEA3) restricts his songs to the Anglo-American and Negro-American idioms, there is still a suggestion of the Edwardian drawingroom about his performances. "The Way-faring Stranger" (Philips LP BBL7225) presents Burl Ives in a collection of songs which in many cases have previously been issued on 78s. Unfortunately Ives' personality never quite comes through on record and this LP, containing 26 songs in all, is pleasant but unimportant. Which is more than can be said of "The Weavers At Home" (Top Rank LP RX3008), another gathering of songs from all over the world: Africa, America, Spain and

Israel. Everyone seems to be having a jolly old time singing folk songs; the trouble is that these are not all jolly old folk songs. Pete Seeger's Empty Pockets Blues is an outstanding example; if this is a blues, then so is Side By Side as sung by Flanagan and Allen.

Side as sung by Flanagan and Allen.

Donn Reynolds (Pye-Nixa EP NEP24098) shows a more virile approach, but he happens to be singing Country and Western songs and not folk songs. The singing ranges from good to middling, but could hardly be called memorable. The best track is remained from the old Jimmie Rodgers classic, on which the accompanying group includes which the accompanying group includes and Al Fairweather. "Jimmie The best track is Waiting For A Rodgers Sings Folk Songs" (Columbia LP 33SX1144) is folk song with an amplified, rocking beat, neither repulsive nor attractive; Froggie Went A-Courtin', in fact, is really quite enjoyable. But this Jimmie Rodgers, of course, has nothing to do with the older and infinitely superior singer of the same name. The set of reissued titles by the original Jimmie Rodgers ("Train Whistle Blues"; R.C.A. LP RD27110) covers recordings he made between 1927 and his last session on May 24th, 1933 (Rodgers died of tuberculosis only two days later). Jimmie's Texas Blues (with a second guitarist, playing Lonnie Johnson style) and High Powered Mama are two of my favourite tracks. Rodgers, however, seems never to have made a bad record; even his sentimental songs—Treasures Untold, for instance—have survived 26 years of changing fashion without losing their impact. Rodgers was, I think, the greatest white blues singer. He sang Negro blues with the right feeling, yet without imitating the Negro singers, and he was quite rightly lionised throughout the world.

A.K.

BOOK REVIEW

The Book of Jazz. Leonard Feather (Arthur Barker, 21s.).

To a man as sluggardly as myself, Leonard Feather's industry seems almost criminal. Hot upon the heels of The New Yearbook of Jazz, which I reviewed only last month, comes this volume, addressing itself to the intelligent layman and endeavouring to explain the nature of jazz. The book is divided into four parts: the first deals with the sources; the second with the instruments, the sounds and the performers; the third with the nature of improvisation; the last section, unfortunately, is rather pointless, a set of interviews with musicians about what jazz will be like in 1984. Judged as a whole, though, the book does a reasonably good job, even if Feather's approach to some of the earlier musicians is often respectful rather than understanding. There is an attempt at proving that jazz grew up all over the United States at the beginning of this century, not just in New Orleans, but Feather hardly helps his case by citing as evidence the reminiscences of that lovable and romantic personality, Willie The Lion" Smith.

Just as Mr. Dick was obsessed by King Charles' head, so Leonard Feather quivers at the name of Jelly Roll Morton. His prejudice against that musician even extends to ignoring the Morton Trio recordings when he discusses the beginnings of jazz "chamber music". But then Feather falls down in several places. He fails to distinguish between the totally different styles of the Creole and Negro clarinettists from New Orleans, for instance, and his comments upon the similarity of gospel- and blues-singing are very misleading. The most valuable part of the book, indeed, is the third section, "The Anatomy of Improvisation", in which Feather analyses solos by fifteen jazz musicians. Here Feather is at his best, and certainly more work along these lines is badly needed. Ten of the

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recordings which Feather discusses in this section have now been issued by Columbia (the LP is reviewed on page 107). the record forming an invaluable supplement to the printed musical illustrations. With all its faults,

in fact, the book does come to grips with the problem of how jazz works. I recommend it to anyone, not just the layman, who wants to learn more about the musicological aspects of jazz.

CHARLES FOX.

SETTING UP AND TESTING STEREO PICKUPS

By OUR TECHNICAL EDITOR

In the June issue I promised a report on four American stereo cartridges following tests using the prototype of the Scale Model Equipment Company's carrying arm.

Alas, the reports cannot be as comprehensive as I should have wished as we ran into a packer of trouble with the test records and measuring equipment (but not with the arm) and sorting them out took up far more time than I had allowed.

In particular, I am still most sceptical about measurements of cross-talk. We obtained substantially different figures with different test records and with different playing conditions. For example, motor noises and especially vertical rumble could vary our figures by more than 6 db; variation of side pressure on the stylus—even that caused by the twisting of leads underneath a carrying arm, and the positioning of leads within the shells carrying each cartridge—was the source of another uncertainty. We could duplicate the measured response curves on the recorded channel but not always the response on the other channel due to cross-talk.

It would clearly be unfair to debit a cartridge with the less satisfactory figures when the causes were demonstrably outside the control of the cartridge designer, and yet those poor figures might well be obtained in actual playing conditions and the general opinion of stereo reproduction would suffer accordingly. The fact that we could eliminate many of the troubles—by the use of a superb carrying arm, by the choice of a motor (and I mean of a particular sample and not merely of a type, though of course some types are better than others), and by the careful setting up of motor arm and cartridge so as to avoid both rumble and side pressure—this fact, I am afraid, was but poor consolation to us. For our tests made it clear that commercial equipment, other than that of the first class, would hardly bring out the real virtue of stereo, namely, its power of musical definition and resolution within an integrated whole, and could be inconsistent

Before I come to a description of the performance of the particular cartridges we tested, a few cautionary words on the set-up of the equipment would therefore not be out of place.

from hour to hour.

Tuntable. The motor we used was the Garrard 301 with the stroboscopic turntable. When it was resting loosely on the motor board surround, a substantial amount of bounce was evident on the oscilloscope trace. Screwing down hard eliminated this, but did not help with vertical rumble, nor of course with external vibration. Mounting on the conical springs which the makers provide was only really satisfactory when the springs were damped by having cotton wool, or plastic foam, stuffed into them. I have succeeded in reducing noise, etc., by resting the motor plate on grommets at the four screw holes, held in position by pins coming through the holes, but positioning is apt to be a little tricky: it is fatal to have the pins touching the motor plate anywhere. Grommets on top of the plate

held in position and lightly compressed by

washers and nuts on the pins, can be used.

Carrying Arm. The S.M.E. arm has been more satisfactory than any other I have tried, British or American. There was a most unfortunate ambiguity in the remarks I made about it last month, by the way. As printed, they said that the side pressure with it was less than I grm but that this could easily be corrected by dynamic levelling. What I should have said was that the side pressure due to friction at the bearings is less than 0.1 (one-tenth) of a grm. The friction of a blank disc due to a playing weight of about 3 grms, however, creates a side pressure larger than the bearing friction, and both can be balanced out by tilting the motor board (not the motor plate unless the arm is also mounted on that plate, which is not the case with the 301). A raising of the left-hand side of the motor board at a distance of about 1 ft. from the spindle by about 1 inch from the static level is sufficient. The test of success is that the stylus should remain stationary when placed anywhere between 2 in. and 51 in. radius on a blank disc placed on the rotating turntable.

Some designers have proposed to counteract the side pressure due to disc friction by viscous damping or reverse spring loading at the vertical bearing; but those methods are too irregular and uncertain for my liking. Quite definitely, the bearing friction of most commercial arms, and particularly those on record changers, is too large and irregular for good stereo: in some cases, I have measured a side pressure of 5 grms due to that cause alone, and with some "transcription" arms, British as well as American, it has been as much as 3 grms.

The first effect of reducing bearing side pressure is that a smaller playing weight can be used. With all the stereo cartridges we mounted on the S.M.E. arm we were able to reduce the playing weight by at least 50 per cent before any uncertainty appeared in the trace of a 40 c/s tone on the oscilloscope. Thus the Shure and the Grado played comfortably at 1½ grms as did also the Decca. The Fairchild cartridge needed a little more, but 2 grms was sufficient. In those circumstances, the side pressure due to record friction is substantially reduced and less motor board tilt is required to correct it. But obviously resting the playing desk on a sloping table or floor can have devastating effects!

One experience with the arm revealed, in an unusual way, the importance of having flexible leads. The leads were brought through the arm and the vertical bearing tube down to a terminal board under the base. In normal playing conditions this arrangement is safe. But we mounted the arm and motor on an open stand and during the course of our tests the arm was rotated full circle, perhaps several times, causing the leads to coil up, just above the terminal board. This was sufficient to cause a deterioration of 30 per cent in the crosstalk measurements!

Increase of playing weight from the minimum

of 11 grms up to the maximum of 4 grms which we used in some tests, did not worsen either the cross-talk or the frequency response figures, provided the levelling of the arm from back to front was attended to so, as to give a slightly trailing stylus angle. (The advantage of low playing weight is in greatly reduced wear of stylus and record). Now the Fairchild, Grado and Shure cartridges have a cantilever which makes an appreciable angle with the record surface, and the stylus, of course, is mounted at the appropriate angle so that it can enter the groove vertically when the cartridge and carrying arm are horizontal. Increasing the height of the arm bearing above the record so as to make the arm slope downwards towards the pickup may easily result in converting the stylus angle from a trailing angle of, say, 89 degrees to a leading angle 3 or 4 degrees away from the vertical, and this will probably result in judder. If the cantilever is flexible in the vertical plane, as it is in the case of the Grado, a decrease of playing weight may have the same sort of effect, whilst an undue increase in playing weight may lead to trouble through "whip" in the cantilever.

It will be appreciated, therefore, that playing weight, arm height, cartridge mounting and stylus angle are inter-related in their effects on groove tracing. They may also directly affect vertical distortion, as was demonstrated by Rein Narma of Fairchild in an interesting paper presented to the Audio Engineering Society of New York in October 1958.

Two other fundamental points also became evident in our tests. The first was that dust on records and on stylus has a particularly adverse effect on performance, both in wave-form and in cross-talk. With stereo it is more than ever important to keep the discs clean. I religiously use both a dust bug, with a radio-active particle, mounted just behind the plush roller-pad, to neutralise any static and liberate the dust particles for the pad to pick up. These particles, unfortunately, are not on the market in this country; I got mine from America. The Grado cartridge has one fitted to the shell just behind the stylus.

The second point was that at points of resonance, as shown by the frequency response curve, the channel separation would almost vanish; or in other words the cross-talk would approach 100 per cent. This was the principal disadvantage of the Fairchild cartridge (where the resonances—damped—occurred at around 6 or 7 kc/s) compared with the Shure (resonance—damped—at 11 or 12 kc/s) or the Grado (resonance—only lightly damped—at 14 kc/s. Curiously enough, damping of the moving parts, whilst improving the frequency response, seemed to have little effect on cross-talk. The moral of this would appear to be that pick-up resonances should be removed from the range, not only of the fundamental tones of musical instruments, but of their principal overtones as well. That, of course, is the counsel of perfection. The practical rule is that if the high note resonance in either channel is below about 10 kc/s a certain amount of instrumental wandering must be expected across the space between the two loudspeakers; resonances between 10 kc/s and 20 kc/s will affect the quality of the notes rather than their stereo position.

Fairchild Stereo Cartridge, No. 232

The operating elements here are moving coils wound at right angles on a rubber block which is supported in a frame by two wires. In the playing position these two wires are vertical and horizontal, and the coils are inclined in opposite senses at an angle of 45°. The cantilever is a stiff structure made of a magnesium alloy and emerges from the block at right angles to both the vertical and hori-

zontal wires (and therefore symmetrically disposed to the two coils). The coils are wound with thin wire of a diameter of 0.0007 in. (the average human hair is three or four times as thick) and is made of a copper-silver alloy, triple gold-plated and then enamelled so as to avoid corrosion. This wire, I understand, costs over £8,000 (\$24,000) per pound, i.e., about 25 times as much as pure gold. Its breaking strength is only 12 grms, so that the winding of two tiny coils, exactly at right angles, and the handling of the coils and leads when made, presents no mean technical problem.

The magnet structure, too, and the mounting assembly have to be of an extraordinary degree of accuracy. Five-thou, tolerances which may have been good enough for mono cartridges are far too coarse for stereo work. The best techniques now aim at an accuracy 0.5 thou.

When I was at the Fairchild Labs. last November I was shown the instruments that have been developed for achieving such results and marvelled at their delicacy.

In the result each cartridge has the following characteristics for each channel:

D.C. Resistance: 700 ohms.
Working Load: 5000 ohms upwards.
Output at t hc/s per cm/sec: 0.8 mV.
Mass at Stylus: 3 mg.
Compliance: Vert 6 × 10⁻⁴; Lat. 6 × 10⁻⁴ cm/dyne.
Playing Weight: 4 gras.
Response: ±4db from 30 c/s to 16 kc/s.

As noted above, we found it possible in our tests to use a playing weight of just under 2 grms. The following figures of frequency response, using the Decca Test Record, SXL2057, were however measured with a playing weight of 3 grms.

 $^{60}_{+0.5}$ $^{-0.5}$ 125 40 R db L db .. +0.5 0 -0.5 $+0.5 \\ +0.5$ $^{+.5}_{-0.5}$ -0.5 6 k +1.5 +3 C/s 2 k 4 k R db .. +0.5 +1.5 L db .. -0.5 +1.5 8 k 10 k 12 k -0.5 +8 -0.5 +1 -2.5

The channel separation was at its minimum between 6 kc/s and 8 kc/s. At 1 kc/s our measurements gave a figure of -12 db on one channel and -16 db on the other; but we should estimate that the true figure, for cartridge alone, would be some 6 db better than this

Grado

This, too, is a twin moving-coil cartridge based on much the same principles as the Fairchild; but the design aims at a lower tip mass so as to push the resonant frequencies in each channel to a point above 10 kc/s. But whereas in the Fairchild the resonances were damped, not only by the rubber core on which the coils were wound, but also by the introduction of a viscous gel after assembly, the Grado has little or no damping.

I know of 5 samples that have been measured independently in this country: the early ones all had practically identical characteristics, viz., a smooth response, practically the same for each channel, dropping from +4 db at 40 c/s to 0 at 1 kc/s and -2 db at 5 kc/s and then rising smoothly to 0 at 8 kc/s and on to a +12 db peak at 14-15 kc/s. The figures I give below relate to a later sample sent to me

since I returned to this country.

Though the peak at 14 kc/s was large, the effect in actual playing conditions was not at all objectionable, and one could temper it, if desired, by use of the treble control in the amplifier. The valuable feature seemed to be the similarity in performance in the two channels. Certainly, everyone who has heard the reproduction at my home has been charmed by the rich, warm quality and by the bloom on the strings; there has never been any suggestion of stridency or sharpness, but many have

commented on the remarkably clean definition.

In construction, the moving coil system is based on a tiny, skeleton plastic cube (of 0.07 in. sides) with a plastic cantilever coming out at one corner. (By skeleton, I mean that only the edges of the cube are solid.) One coil is wound round 4 faces of the cube and the other, round 4 faces at right angles. Within the cube a small pellet of magnetic material is placed so as to increase the inductance of the coils, whilst adding little to the effective mass since it is situated at the centre of rotation.

The coils have 800 turns of silver-copper alloy wire 0.0004 inches in diameter, triple gold-plated and enamelled. To solder such frail wires to the 4 terminal pins would be a chancy business even with the most advanced technique; so they are thermo-welded instead.

The coil assembly is mounted in an accurately-cut rubber grommet the groove in which fits into a metal bracket. The bracket slides into slots in a plastic case in which the magnets are disposed: the accurate moulding of this plastic case is thus one of the essential features of the system.

Following are the claimed characteristics: D.C. resistance per coil: 600 ohms.
Load impedance per channel: 5000 ohms upwards.
Effective stylus mass: 0.8 milligram.
Compliance: Not stated.
Output at 1,000 c/s per cm/sec: 0.5 mv.
Playing weight: 4 grms.
Frequency response: 10 c/s to 35 kc/s.

The frequency response we obtained from Decca Test Record SXL2057 was as follows:

c/s R db L db	 $^{40}_{0}_{+1.5}$	60 0 +2.5	$^{125}_{0}_{+2}$	250 0 +2	$^{500}_{-1}_{+1}$	$\frac{1 \text{ k}}{-1.5}$
c/s R db L db	 2 k -2 -0.5	4 k -2 -1	$\frac{6 \text{ k}}{0}$	8 k 0 +2.5	10 k +2 +3.5	12 k +3 +6

Measured cross talk was of the order of —10 db at 1 kc/s, —12 db at 8 kc/s, and —6 db at 10 kc/s. But we estimate that the true crosstalk figures would be some 6 db better.

Though compliance figures are not specified, they are clearly very good indeed. For stylus noise is so small as to be inaudible at a distance of 1 foot.

Shur

The cartridge I have is the Professional Dynetic, type M 3 D. I have had a number of eulogistic reports of it from friends in America and our tests, both technical and listening, fully confirm the high opinions that have been expressed.

It has a moving magnet of one of the modern ferrite materials, and stationary coils. This form of construction achieves a low equivalent mass at the stylus (of the order of 1 milligram), thus assuring a good high note response, whilst keeping the output relatively high (for a magnetic cartridge).

Following are the characteristics stated by the makers:

D.C. resistance per channel: 400 ohms.
Load impedance: 50,000 ohms.
Effective stylus mass: Not stated, but see above.
Compliance: Vert and Lat. 4.0 by 10⁻⁴ cm/dyne.
Output at 1,000 c/s per cm/sec: 1 millivolt.
Playing weight: 3 to 6 grms.
Frequency response: 20 c/s to 15 kc/s (± 3 db).

Our tests gave a rather better frequency response than that claimed. Here are our figures as measured from Decca SXL2057:

c/s	• •	40	60	125	250	500	1000
R db		0	0	+1	+1	+1	0
L db		+1	+1	+1	+1	0	-0.5
c/s R db		2 k -2 -0	4 k -3.5	6 k -3.5	8 k -2.5	10 k	12 k -1

The cross-talk as measured was found to be remarkably smooth throughout the scale maintaining a figure better than —12 db from 40 c/s to 8 kc/s, but falling to —8 db on one

channel and —5 db on the other at 12 kc/s. The true figures are probably better than these. The output as measured was also rather better than the specification.

Weathers Stereo-Ramic

This is a ceramic cartridge designed to operate directly into a high level magnetic input of a pre-amplifier through a load resistance of 47 k/ohms. The output is then claimed to be of constant velocity characteristic, but at what constant velocity is not stated in the instruction leaflet. Some reports, however, state the output to be 3 millivolts per cm/sec.

The compliances, vertical and lateral, are claimed to be 6×10^{-6} cm/dyne at a playing weight of 2-3 grms.

In our tests a full 3 grms playing weight was necessary and the nearest approach to constant velocity characteristics was achieved with a load of 60 k/ohms.

Here are our figures:

40 60 1k +2 +.5 $-1.5 \\ -3$ -1.50 L db -2 2 k 0 -1.5 4 k -.5 -1 6 k 10 k 12 k $^{+1}_{-.5}$ +2+4 +5+3.5 L db +2

Cross-talk figures were best at 2 kc/s being then —20 db on one channel and —14 db on the other. They diminished to —14 db on each channel at 1 kc/s and below and even more rapidly above 2 kc/s being —8 db on one channel and —4 db on the other at 8 kc/s and zero at 10 kc/s.

TECHNICAL REPORT

Heathkit Transistor Portable Receiver UXR 1. Price: (Kit) £16 18s. 6d. Daystrom Ltd., Gloucester.

Specification:
Tusing Range: 200-500 metres; 1,000-1,875 metres.
Sensitivity: 400-500 microvolt for 50 mw out.
Loudspanker: 7 in. by 4 in. elliptical.
Battery life: 300-500 hours.
Transistors: 1-0C44; 2-0C45; 1-0C71; 2-0C72 plus
OA70 diode.

Case: Cowhide leather.
Weight with battery: 5 lbs.

As promised I handed over this kit to my wife to put together, so as to see how simple the instructions are. The only assistance I gave her was to tell her, initially, which were the 4 and which the 6 BA screws, which were gremmets, which were the resistors and which capacitors and so on; and from time to time, to check whether she had made any mistakes in the wiring. She hadn't.

Here then, is her report. P.W.

When my husband first suggested to me that I should assemble the Heathkit Portable Wireless, my first reactions were: This is ridiculous! I have never used a soldering iron in my life; and a glance at the Manual (which I must admit was like Chinese to me) only made matters worse. However, determined not to be outfaced I decided to have a go.

First, I made a corrugated cardboard box with a moulded egg container in the bottom. With the aid of the Glossary I soon made myself familiar with the components and placed them in the box—resistors and capacitors round the edge, and screws, washers, nuts and larger items in the egg container. By this time I had gained a little confidence.

Mounting the components on the metal chassis I found quite easy—with one qualification: you must take one step at a time. I always want to run before I can walk. I want to see the finished article. But doing that, one gets into a state of confusion. The safe rule is: break it down, work to the manual and place a tick in the space provided when you have completed each instruction. This I found most important right through the construction

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Only the Reflectograph Recorder has the unique continuously variable speed control. In conjunction with the built-in stroboscope this enables both the recording and reproducing speeds to be set and maintained precisely at $3\frac{3}{2}$ and $7\frac{1}{2}$ i.p.s. Absolute pitch is thus ensured-a fact that will be appreciated by professional recordists and musicians alike.

UNIQUE GUARANTEE Your Reflectograph Recorder carries a one year's free service guarantee which includes valves. Service is undertaken within 24 hours' notice by trained engineers of the E.M.I. Company. For a small annual fee, this fully comprehensive maintenance guarantee may be extended for up to

BRIEF SPECIFICATION Power Output: 3 watts; Frequency Response: 45-12,000 c/s ±3dB; Equalisation: strictly to C.C.I.R. specification; Signal-to-noise ratio: better than—45dB (unweighted, including hum); Sensitivity for max. recording level: InV. (microphone input) 50-200mV. (radio or pick-up input); Output from playback preamplifier: 200mV. R.M.S.; Wow and flutter: Better than 0.2% R.M.S. as measured on G.B.- Kalee Flutter Meter.

WHAT THE EXPERTS SAY

P. Wilson in "The Gramophone"
"This is without doubt the most versatile do nestic tape recorder . . and the
"Units without doubt the most versatile do nestic tape recorder . . and the
"I have mover heard better quality at 7h i.p.s. from any tape recorder
standard . . . I know of no better

Hadel 500 Hansphanic Recorder with provision for starse conversion. 94 GNS. Model 570 Stereophonic Recorder and Reproducer 149 GNS.

few dealers are able to carry stocks. The following sho BOLTON. Harker & Howarth BRISTOL, 1. Audio Bristol BRISTOL, 1. Audio Bristol BRISTOL, 1. Audio Bristol BURTON-ON-TRENT.

BURTON-ON-TRENT.

BURTON-ON-TRENT.

G. P. Reece

G. P. Reece

G. P. Reece

G. P. Reece

CANTERBURY. Messr. Gouldens

CARDIFF. James Howell & Co. Ltd.

CARLISLE. Messrs. Misons

CHELMSFORD. Maxton Hayman Ltd.

COVENTRY. R.E. S. (Coventry) Ltd.

COVENTRY R.E. S. (Coventry) Ltd.

GARGOW, N.W. Twentieth Century Movies

GT. YARMOUTH. Norfolk Radio

GREENFORD. Home Electrics Ltd.

GLASGOW, N.W. Twentieth Century Movies

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HAYES. Rowiery Electrical Ltd.

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KIDDERMINSTER. F. W. Long

LEEDS, I. Beckett Film Services Ltd.

KIDDERMINSTER. F. W. Long

LEEDS, I. Beckett Film Services Ltd. Oming to the demand for the Reflectograph only a few dealers are able to carry stocks. The following should have an instrument available for demonstration: e an instrument available for demonstration:

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LIVERPOOL, 23. The Lambda Record Co. Ltd.
MAIDSTONE. High Fidelity (Maidatone) Ltd.
MANCHESTER, 3. High Fidelity
Developments Ltd.
MANCHESTER, 3. High Fidelity
Developments Ltd.
NEWCASTLE-UPON-TYNE.
Payne & Hornsby Ltd.
NOTTINGHAM. Don Briggs Kinescope
Service Ltd.
NOUTHINGHAM. Tape Recorders
OSWESTRY, Power Son Ltd.
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OXFORD. G. Horn & Son Ltd.
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PLYMOUTH. H. Jones & Co. (Plymouth) Ltd.
PORTSMOUTH. Alfred A. Jacobs
READING. Hickie & Hickie Ltd.
RHYL. Batty's (Rhyl) Ltd.
ROMFORD. A. H. Silects & Son Ltd.
SALISBURY. 19F. Sutton
SOUTHAMPTON. Wm. Martin Photographic
Services University Cameras
TRURO. John Fry Ltd.
TUNBRIDGE WELLS. Goulden & Curry Ltd. LONDON
E.C. 4. City Sale & Exchange Ltd.
N.4. Sypha Sound Sales Ltd.
N.13. Janes & Adams Ltd.
N.W.5. Starr Audio
N.W.5. The Recorder Co.
S.W.16. Francis of Streatham
S.W.18. R.E.W. (Eartsfield) Ltd.
W.1. B. Bennett & Sons Ltd.
Discurio B. Bennett & Sons Ltd.
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ABINGDON. The Studio (Abingdon) Ltd.
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B.J. Top "C					***	64.19.1	311
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Leak TL12 Plus		***	***	***	£18.18.0	854
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Rogers Cadet		***	***	010	10 gns.	330
Rogers Junior		202		000	£17.0.0	349
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(3 shops from Tottenham Court Road Station Underground) Telephone TEM 7587 & COV 1703 Cables: MODCHAREX, LONDON' specially when the work is interrupted as mine was, many times.

Things really began to get interesting when I started on the chassis wiring. I used a darling little Antex soldering iron weighing only an ounce. I must say this helped enormously as it was no bigger than a fountain pen.

As I said, I have never used a soldering iron before. I soon learned that one must take the solder away from the work first and not the the iron. I did the reverse once or twice and got gummed up. By the time I had finished the chassis wiring I was very proud of my joints. But a couple of times I was in danger of not keeping the wire out of the way and burning the insulation.

I only got into trouble once. This was when I was soldering the components to the printed circuit board, when I let the solder run across two circuit links. I do think some warning about this might have been made in the manual for the guidance of complete novices like me. To a professional it may be obvious; but I amonly writing for the amateur.

only writing for the amateur.

Things really began to take shape, when I attached the circuit board to the chassis. The most difficult operation of all was to get the last screw in. I fancy the fixing holes in the board had been punched about h in. too far apart.

The last screw took me 15 minutes and I noticed that the board bulged a little when fixed. So I advise everyone to check the registration of all fixing holes at the very beginning and before starting on any wiring.

Apart from this everything was quite straightforward. So, when I had wired all the transistors into their little sockets, and having checked and rechecked, I ventured to connect the leads to the battery and switch on.

the leads to the battery and switch on.

I had a great thrill. It worked! I need not even have followed the adjustment procedure. But I did, and found no difficulty.

Then came the task of mounting the chassis in the leather case. And it was a bit of a task for the bulging of the circuit board was forcing the chassis out a little and the fit inside the case is on the tight side; but eventually I got it in without mishap, switched on again with some trepidation, and gave a sigh of relief when it worked again both on long and on medium waves.

I think the sound is of very good quality for such a small portable. The sensitivity for the long waves and at the 500 metre end of the medium wave band is very good, too, though it falls off at the 200 metre end. But it is better than the American model which I have.

E.M.W.



Trix Leofric Reproducer

cartridge will be seen on the **Electronic Reproducer** stand. So far as we know the only stereo magnetic pickup will be the **Decca**(Tannoy & Goldring are not on the list of exhibitors).

exhibitors).

Most of the specialised amplifier makers whom we see at the Audio Fair will not be showing. But we shall see Airmec, Avantic (Beam-Echo), B.T.H., Daystrom (Heathkit), Dynatron, E.A.R., Pilot, Pye, S.T.D., Trix and Whiteley, several of whom will have new models or improved versions of older ones.

RADIO SHOW PREVIEW

The printing dispute has severely affected the distribution of advance information about what one may expect to see at Earls Court from August 26th to September 5th. But enough has reached us to justify a forecast that whilst novelties will be few the general standard of design, performance and value for money will be better than ever before.

Last year the centre of interest was stereo in the new Audio Hall. It did not come off any too well owing to the hot and humid conditions, but there were one or two really promising demonstrations. It is safe to say that there will be many more this year. The small, portable type of record player, with its phantom or slave type of second speaker, will no doubt still be in evidence, but we believe that it will not be long before the conviction spreads that good stereo and portability are hardly compatible. Certainly this type will be completely overshadowed by some of the other systems on show.



H.M.V. 1641 Stereo Radiogram

Valiant attempts have been made by several firms to produce a cabinet system that will be stylish and compact and yet give the necessary spatial separation. Probably the most successful unit of this type last year, having regard also to price, was the **E.M.I. Capitol** Reproducer which was in 3 units, but there were

several examples of the long lowboy type which could be used to take advantage of wall reflections to give the necessary spread. Expert and E.A.R. were two cases in point and the exhibits this year will show that their confidence in this design has not been misplaced. The long, horizontal design of radiogram will certainly be popular, and one may expect to see examples on the stands of all the larger firms. We have received pictures of this type from Pye, R.G.D., Bush, Ferguson, and K.B. There will, however, still be a special attraction in the 3-unit system, particularly where the two-loudspeaker cabinets have been given a substantial size. Two specially noteworthy examples are the Trix Leofric and the H.M.V. 1641 which is a de luxe affair in which the speaker cabinets can either be placed close to the central player cabinet so as to appear to be part of a single unit, or can be moved farther apart on hidden castors. The new E.A.R. 500, too, will probably have many admirers.

So far as pickups are concerned, the central attraction will no doubt be the new Acos models. We understand that production models of the revolutionary X286 arm will be on show with both a mono and a stereo head. The former tracks even the most difficult records at a playing weight of 0.3 grms whilst even the latter will only need 2 grms. A new inexpensive mono cartridge with a flat response up to 15 kc/s is also promised, as well as a new stereo cartridge for ordinary record players.

There will be Rochelle Salt Crystal cartridges, of course, as are also the standard models of Garrard and Collaro. A new Ceramic



Acos X286 Pick-up arm



Ekco RP341 Record Reproducer

In the Tape Recorder field there will be at least three new decks of special interest. First, the new Garrard "Bichette" which will be the first domestic, magazine-loading deck to be exhibited in this country. Its advantages are said to be "no tape threading, no anchoring of tape, no tape spilling, ready identification and easy storage". Each magazine contains two 4 in. diameter spools on which is wound





Brenell 3-Star Tape Recorder

double play, twin-track which. tape at the playing speed of 31 i.p.s., gives a playing time of 35 minutes in each direction. gives a Then there will be the new Collaro "Studio" deck which is a single-track, single-direction machine which has three speeds, 17, 31 and 7½ i.p.s. and can be adapted to play standard spools up to 7 in. diameter. Truvox also spools up to 7 in. diameter. **Truvox** also promise a new deck and indeed a new recorder to be known as the T7. This tracks in both directions with an indicator system to show the tape transport setting. It is not yet in general production, and only trade samples will be available. There will, however, be two new lightweights "for teenagers", we are told. Both play at 3\frac{1}{4} i.p.s. One, called "Melody", takes 4 in. spools and weighs only 11 lbs. and the other, called "Harmony", takes 5 in. spools and weighs 131 lbs.

R.G.D. and Trix are also entering the

tape recorder field with inexpensive models to compete with the REPS R10 and with the Elizabethan Bandbox and Princess, which E.A.P. have had in production for some time. Brenell continue their well-tried 3-Star and Mark 5 models which have been so successful during the past year. We shall also see the Simon SP4 with a new stereo replay adaptor and the unique record/replay Reflectograph 570 (of which, by the way, we hope to publish a full-dress review next month).

Those visitors who are interested in stereo recording should not fail to examine the special microphones that have been developed for the purpose by Lustraphone and Cosmocord.
With all this enterprise in the tape field it

looks as though an increased public demand is expected!

We can certainly count on that in the loudspeaker market. Whiteley will be showing, and demonstrating, their large range, many with higher flux magnets, as well as some new cabinet designs. They can always be relied on to have something interesting. Celestion and Avantic (Beam-Echo) also have some excellent units to show. But perhaps the



Ferguson Model 602 Stereo Radiogram

most intriguing piece of news comes from Goodmans who have a new infinite baffle model, the AL20, which will have a superior performance but will sell at a lower price than other speakers of this type. We can also expect another Periphonic novelty from G.E.C. in a cabinet which is only 10 in, in depth; they also promise a new "bookcase" speaker which, though only measuring 24 in. by 12 in. by 10 in., is said to reproduce bass cown to 40 c/s.

Transistors, whether by G.E.C. or by Mullard will, of course, be a centre of interest again. So far they only seem to have been used in this country for portable radio receivers —apart, that is, from their widespread Industrial and Service applications. How long will it be, we wonder, before manufacturers begin to understand that there is now practically nothing that a valve will do that cannot be done more simply, and in most cases much more effectively, by transistors. The Americans, (and the Japanese, too) seem to be forging ahead of this country in these matters.

OBITUARY

VICTOR STANBRIDGE HOMEWOOD June 25, 1887-June 28, 1959

The sudden death of Victor Homewood 'Pop" to many of his younger colleagues and friends) on June 28th, three days after his seventy-second birthday, severs another of the few remaining direct links with the gramophone of pre-electric days.

He began his career in advertising in 1911, with a tyre company in Clerkenwell Road, London. After serving with the Royal Flying Corps during the first world war he joined The Gramophone Company Ltd., on September 1st, 1919 as Advertisement Manager for the English branch. On the amalgamation with Columbia by a curious coincidence he went back to work for a time in the very offices in Clerkenwell Road where he had been before the war, which had been acquired by Columbia in the meantime. It was there that I first met him.

After the introduction of electronics into the industry Mr. Homewood confined his activities to records and for about thirty years was responsible for all printed matter issued with records, including libretti and sleeve notes. He produced the first cross-indexed record catalogue, in 1922, was Editor of "The Voice" the H.M.V. house magazine, from 1922 to 1930 and was an occasional contributor to THE GRAMOPHONE up to a few months before his death.

Victor Homewood's modesty was such that few realised his intimate knowledge of music and skill as an executant. He studied the organ under Harvey Grace and the piano at the Guildhall School of Music and later at the Tobias Matthay School. So accomplished a pianist was he that in the 1920s he was not infrequently called upon to deputise in the recording studios for an accompanist who had failed to keep his appointment. On one historic occasion Frieda Hempel was so delighted with the overwhelming reception given to her when she visited the H.M.V. Oxford Street Showrooms that she gave an impromptu recital, and Mr. Homewood accompanied.

Although connected with advertising for about half a century Victor Homewood was one of the most retiring of men, always ready to listen and rarely anxious to talk. For this and his quiet geniality and charm, as for his willingness at all times to draw upon his great experience for the benefit of others he will long be remembered with affection as well as regard.

W. A. CHBLETT.

"THE GRAMOPHONE" POPULAR RECORD CATALOGUE

- * Volume One lists all microgroove discs and recorded tapes, June, 1950, to March, 1955. 3s. 6d.
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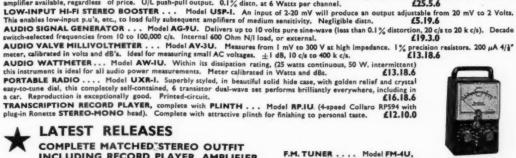
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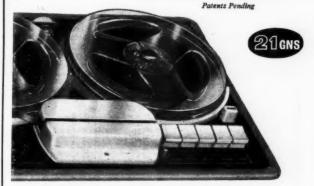
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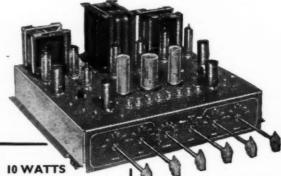
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